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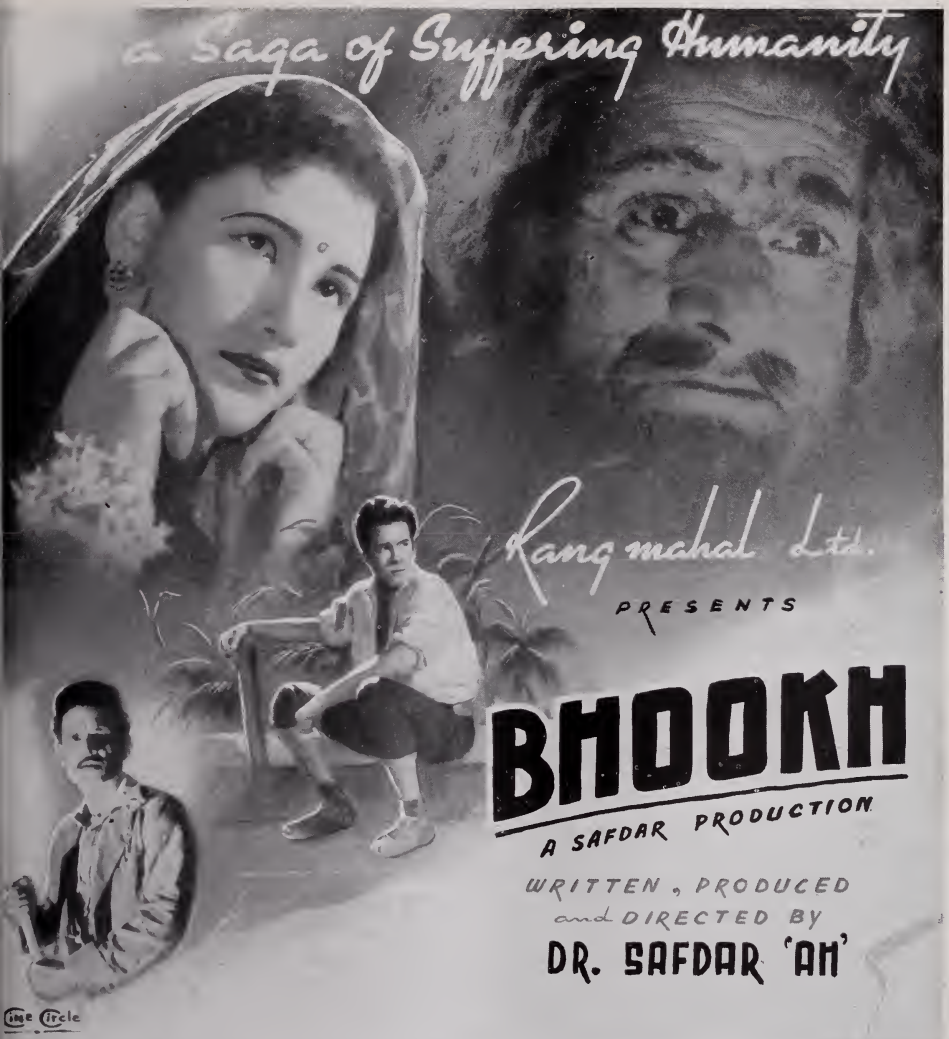

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filmindia

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Blackmailing A National Industry

The present political atmosphere in our country has affected rather sadly the friendly relations between our different communities. Instead of cultivating harmony and unity on the eve of freedom, the two main communities of India are drifting away from each other, creating an almost unbridgeable gulf between them. The political quarrel seems to have now filtered into commerce and the day-to-day dealings between the two communities.

The Muslims appear to be more intolerant of the two and the way things are going on, it seems, that we shall soon have to build separate theatres for both, the Muslims and the Hindus, for their entertainment, just as they are now having mosques and temples for their worship.

Reports are coming from all over India of some rowdyism or other in theatres over flimsy grounds. A notable incident was about the film "Hamrahi" produced by the New Theatres Ltd. "Hamrahi" was one of our very few good pictures with a purposeful theme which had nothing at all to do with any communal quarrel. The picture was well received in Bombay and at many other cities. But when it was released in Calcutta, some of the local Muslims managed to find something very offensive in it. The picture has some rough characters in the story, wearing loongis and pyjamas, who are called upon to break up a meeting of mill workers. Some Calcutta Muslims, seeing the loongis and pyjamas, claimed the dress as a Muslim monopoly and raised the usual alarm that Muslims were being called "goondas" by the Hindus. Why didn't the Bombay Muslims find this out when the picture ran so long in Bombay? And for that matter why didn't the Bengalis object when the Bengali version of the same picture ran for nearly two years?

Suiting action to these thoughts, the Calcutta crowd created a row in the theatre and stopped the picture. This action is, of course, not goondaism. We suppose it must be accepted as evidence of Muslim culture. Other communities when they find something that offends their religions or cultural susceptibilities, they either write to the authorities or ventilate their grievance through the newspapers.

Some Muslims, however, don't seem to believe in these gentle and constitutional methods of protest. They take the knife, their chief war weapon, and either tear the screen or open the stomach of any one

Like all screen lovers, Sushila Rani and Trilok Kapur also went to the jungle temple to woo and coo in "Gvalan", written, produced and directed by Mr. Baburao Patel.

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who dares to oppose them. And yet we are asked not to identify these people as goondas.

Coming to this community of "goondas" which consists of Hindus, Muslims, Jews, Christians, and now Ambedkarites, may we know why good Muslims should pull upon themselves the odium attached to the goondas just because a few characters in a picture happen to be dressed in loongis and pyjamas ? And since when have loongis and pyjamas become an exclusive Muslim dress? The Hindus and the other communities also wear them all over India. If the loongi and the pyjama are going to be the future identification marks for spotting the Muslims, then it is going to be a difficult job to pick them out in the Punjab, where every man, rich or poor, Hindu or Muslim, wears them every day.

The characters in "Hamrahi" didn't have even distinctive Muslim names. And yet some of the local Calcutta Muslims identified them as Muslims with the help of the loongi and the pyjamas, and suddenly turned them into symbolic representatives of the Muslim community.

Can anything be more impulsive? If the political stooges are spoiling for a fight haven't they got the whole wide field of politics for their gambols? Why should they strangle our tiny film industry by finding such flimsy excuses and turning them into serious communal quarrels?

The film industry is not at all anxious to hurt the feelings of any community, be it Hindu, Muslim, Christian or Jew. And when some producer does so inadvertently, "filmindia" is always the first to protest and demand reparations. The film industry is a business of mass entertainment and one can't entertain by hurting the feelings of others. The film industry cannot afford to hurt anyone, because its very existence depends on the goodwill of all. For the film producer, it is good business to please all.

And yet a local Muslim paper of Calcutta, reporting the "Hamrahi" disturbance, writes in its issue of May 26th as follows:

"In our opinion, this film seems to have been part of a well-laid, deep and subtle plot to blacken the name of the Muslims and depict them as hooligans and ruffians. In fact the film goes further and shows the Muslims as a people who can be hired to do the dirty work for whoever is able to pay the price. No libel could be more vile and it is rather fortunate that resentment to the outrageous insult was confined to stopping the show and breaking a few chairs."

This paper seems to be almost sorry that a few hundred heads were not broken and quite a few buildings were not burnt down. That is the least, according to the paper, the Muslims would have done, had the other people not been a little more fortunate.

When newspapers begin to exaggerate minor incidents in such a criminal manner, is it any wonder that our people start settling their quarrels with knives and sticks?

This paper proceeds further: "The objectionable scenes could never have been mistaken, misunder-

stood or overlooked by the simplest of persons. The story shows that a character by the name of 'Ambika' arranges to break up a meeting and beat up the hero, "Anup". What he did to achieve this end was to hire a gang of goondas wearing, not dhoties, but lungis and pyjamas. Do the director and the proprietors of the cinema house, which exhibited this objectionable film, think that there are no hooligans among the Hindus? Or is it that the fact that Hindu goondas are invariably called "Congress Workers" and "Congress Volunteers" is alone enough to make them the gentlest of people?"

Who says there are no hooligans among the Hindus? There are. Many more than there are among the Muslims, simply because there are more Hindus than Muslims in India. Similarly, there are less number of goondas among Parsis than among Muslims, because the number of Parsis is smaller.

But the quotations given above are not so much intended to support the Muslim culture or the Muslim way of life as to run down the Hindus and particularly those identified with the Indian National Congress. That the entire article is the result of political rivalry is evident from its last paragraph wherein the writer attacks the Congress. We don't mind who attacks whom in the field of politics so long as these political skirmishes are not staged in our film field, in our studios and in our cinemas. The film trade has no politics, except those of art and entertainment, and these political stooges of different complexions—whether belonging to the Congress, the Muslim League, the Scheduled Castes, the Hindu Mahasabha or any other party label—have no right whatsoever to turn our small errors, if any at all, into political issues and create conflict and cause a serious loss to our film industry.

If these different political parties or their fanatic stooges are spoiling for a fight, our cities have enough open parks where they can go and break one another's heads and after bandaging them still come to our theatres and enjoy a good show, forgetting for a while all political differences. Yes, the theatre is a place to forget all worries—political, economical and personal. And it is not right for these people to break our chairs, tear our screens and try to burn down our cinemas, just because in the field of politics some of them have become bitter through frustration.

Recently we had reported a similar incident at the Krishna Cinema in Bombay where some Muslim roughs, exasperated by some sequences advocating Hindu-Muslim unity in that picture, "40 Crores", rushed to the screen and tore it with a knife.

As in the case of "Hamrahi", the censors had to cut out perfectly harmless portions from "40 Crores" and thus allow an illegal and utterly unjustified concession to the rowdy elements who kicked up the row.

The question before us is: "Are the rowdies going to rule the rest of India?" We don't care to what community or politics they belong. To the majority of peace-loving citizens, the rowdies, be they Hindus, Muslims, Christians or any other, constitute a constant menace to the social life of the country.

Too many political parties are using the goondas these days to back up their political activities. Even the Indian National Congress, which had adopted so far non-violence as its sheet anchor, is now giving up that creed and if it has not already engaged the goondas, as some people seem to doubt, it will have soon to do so to push their theories down the throats of people who don't swallow them too easily.

At this rate goondas will constitute the Civil Service of our nation and the stick and the knife will become the symbols of social service.

This political goondaism by different parties has at regular intervals caused a huge loss to the Indian film industry. In Bombay and other cities, the cinemas have been closed for months on end because of riots manipulated by political goondas. Our film industry has already paid millions in losses for the doubtful mirage of our nation's freedom.

The Calcutta paper accuses the producers of 'Hamrahi" "of a well-laid, deep and subtle plot to blacken the name of the Muslims." This is a childish allegation probably based on the accident of the producer of "Hamrahi" being a Hindu. It is moreover too exaggerated a compliment to be paid to the intelligence of any film producer in our country. If only our film producers had the brains to plan so cleverly and with such subtlety, they would not be committing so many stupid mistakes many of which cost them their very fortune and existence.

It angers us to find that our producers are suspected of intelligence. We cannot tolerate this accusation of intelligence levelled at our production

Here is Neena as "Meera" in a picture of the same name by Shalimar Pictures.

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Padma Bannerjee plays the hero's heroine in "Dharti", a Ranjit picture.

boobies. This is an old quarrel we are ourselves fighting out with our film producers for years.

This basic defect of the industry must rule out the insinuation that the producers of "Hamrahi" were trying to be clever. It is moreover not necessary to be a Hindu to run down the Muslims. It is enough to be a film producer to run down any community without knowing what is being done.

Take the recent instance of "Nek Pervin" a Muslim social story, written by Wahid Qureshi, a Muslim and produced and directed by S. M. Yusuf, also a Muslim. Elsewhere in this issue we have published a full review of this picture. (*Page* 43)

In this picture of Muslim social and cultural life, Shaukat, evidently a rich and cultured Muslim, gambles, employs goondas, drinks constantly, misleads good people, shoots men with revolvers merely to get a woman for his bed. And when the woman refuses, he attempts to kill her son and outrage her modesty. Is this the usual pattern of Muslim social life prevalent in the country?

Between the two portrayals of Muslims in "Nek Pervin" and in "Hamrahi", which slanders the Muslims more?

In "Zeenat" a very popular Muslim picture, again produced and directed by Muslims, the pregnant Muslim heroine is chased out of the house in the dead of night by her husband's brother, another Muslim. How does this incident reflect on the humanity of the Muslims as a community?

We can quote several instances like this in which either the Muslim producers or the Muslim directors of the industry have introduced sequences into their stories—sequences which, measured by the 'Hamrahi' yard-stick, slander the Muslims terrifically and show them up as a community which indulges in riot, rape, arson, murder and what not.

What have the Calcutta guardians of the fair name of the Muslims to say about these incidents?

If a Hindu producer cannot show some doubtfully dressed character without hurting the susceptibilities of the Muslims, how can the Muslims, themselves, slander their community wholesale by portrayals as in "Nek Pervin" and "Zeenat"? The Muslim producers, who are expected to present their community in good colours, become thus its greatest traducers.

It has become necessary to quote the other side of the coin here because the Calcutta paper seeks to find a politically-prompted communal reason for the "goondas" in "Hamrahi".

Actually, motion picture producers, be they Hindus or Muslims, cannot avoid some of the incidents they show if a motion picture is to be a realistic story of our every day life and behaviour.

Sometimes when some producer oversteps the limits of reasonable exaggeration, as in the case of "Nek Pervin", "filmindia" quickly administers a rebuke and for some time things go on smoothly again.

But these lapses, whether on the part of the Hindu producers or the Muslim ones, are hardly to be considered as so much more food for communal and political agitations and conflicts. And it is no business of the political stooges of any party to make capital out of them to promote their own party propaganda.

The Indian film industry is on the brink of a crisis today, mainly due to its own lack of enterprise and partly because of the fast-multiplying foreign competition. With its present stupid constituents our film industry has little chance of surviving in the future world of highly organized trades and industries, unless it receives official protection and unstinted public patronage.

If this diseased industry is also destined to go through the additional spasms of communal conflicts, then its end must, indeed, be very near. This is a very important aspect of our industrial life which all politicians, whatever their shades and complexions, must seriously consider. We welcome all the guidance of our several politicians to build up this industry on indigenous lines so that some day we, as a nation, can compete with the best product in the world. But we strongly object to our film industry being made a victim of party bitterness on flimsy grounds.

"Filmindia" is essentially a film magazine and does not bother about politics and this article is not therefore an argument on behalf of any political party or community. It is only a plea on behalf of a struggling film industry which is gasping for breath between its own misadventure and the menace of foreign competition.

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Screen's top Romantic stars in another starbright Romance of love & Adventure

ASHOK KUMAR
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Eight Days

WITH

V.H. DESAI, S.L. PURI, RAMA SHUKUL. producer ASHOK KUMAR. Director DATTARAM

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SHEHNAI

Starring

INDUMATI · REHANA · NASIR KHAN

DULARI, KUMKUM, V. H. DESAI, S. L. PURI, MUMTAZ ALI

Director P. L. SANTOSHI

SINDOOR

Producer Director KISHORE SAHU

And then

LOKAMANYA TILAK

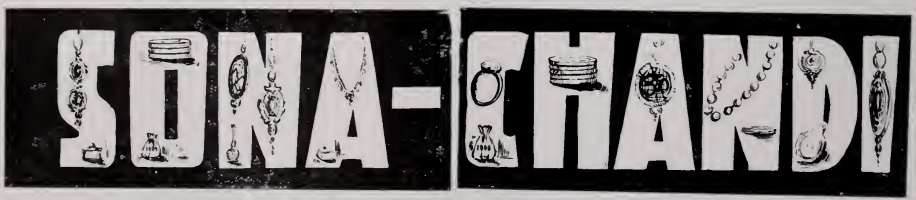
THIS PLACE WAS FOR YOU

But Where are YOU ?

Yes! If you are a good looking young girl your photograph would have been printed here as the star of R. D. Pareenja's next picture, and the screen's latest, newest, freshest, gentlest, prettiest, sweetest, gayest, jolliest, daintiest, loveliest, fairest, smartest, grandest, swellest, tenderest, glamour girl. But don't worry. This place is still there for you if you are a good looking girl. R.D. Pareenja, India's ablest master of cinematographic technique, who picturized such glorious box office hits as 'Kangan', 'Bandhan', 'Punar Milan', 'Naya Sansar', 'Jhoola', 'Kismet' and who has now produced and directed "Sona Chandi" will make you a Glamour Girl of the Screen. He knows the trick and the technique.

R. D. Pareenja has now featured almost all newcomers in his picture, "Sona Chandi", and he has made Chandni a star over-night and is now looking for fresh talent for his next picture. Write immediately enclosing a copy of your photograph. You name your own salary and you will be given, but you must be an educated young lady from a good family. A decent career in a respectable atmosphere awaits you. Write now to R. D. Pareenja, Managing Director, New Bombay Theatres, Ltd., 55, Apollo Street, Fort, Bombay.

R. D. Pareenja's,



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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but they carry weight because they are written by a man who knows his job.

SOME DIRTY WORK?

The way Ambalal J. Patel of Central Cine Corporation Ltd. is keeping quiet over some pointed allegations made regarding his I. F. I. and the Indian News Parade deal with the Government of India, it seems there is something really fishy about the whole affair

The "National Guardian" of Bombay has exposed some startling facts about this deal which today looks more like a quiet conspiracy between Secretaries Bozman and Fenton on one side and Ambalal Patel and W. J. Moylan on the other

Even W. J. Moylan, who was in charge of the Indian News Parade and who is now an employee of Ambalal Patel, is keeping mum over the serious allegations made against his fair name. Probably the present going is too good to be spoilt by an unnecessary vindication of self-respect.

The Government of India must, however, explain to the satisfaction of the public that their method of disposing of the assets and equipment of the Information Films of India and the Indian News Parade to Ambalal J. Patel was the only alternative left to them in public interest.

The charges made by the "National Guardian" have to be answered not only by the officials but also by Ambalal Patel and W. J. Moylan. We have a lot of material in hand already to hang all the parties concerned in this dirty deal but we would like to wait a month longer as we understand that Ambalal Patel desires to defend himself against the allegations made by the "National Guardian". If in this defence Ambalal has something to say in justification, we would like to hear his side of the story.

In the meanwhile we invite all the different parties, who approached the Government of India with offers for the I. F. I. and the I. N. P. outfits, to submit to us all the details of their negotiations with the Government and their reasons for not concluding the deal.

QUISLINGS AND SABOTEURS!

Within a few years we won't have an Indian film industry, not at least the one we have been used to all these 30 years.

Of course, we shall have a number of pictures showing in the country. Almost 80% of them will be in Hindustani or in some local vernacular but most of these 80% will be owned by one foreigner or another.

While some stupid monkeys at the Producers' Association are shouting about patriotism and such other things to support the Indian film industry, some of the prominent members of the very Association are negotiating big deals with different foreign interests to hire out present Indian studios for dubbing their pictures in different languages; to record suitable Indian music and ship it to America; to purchase different musical instruments and send them over with the players; to send dialogue writers to Hollywood and London; to send voice tests of different men and women with a view to engage them as artistes in Indian versions; to take finance for production, distribution and exhibition of 16 mm. and 35 mm. films in the country, with 51% of the profits going overseas.

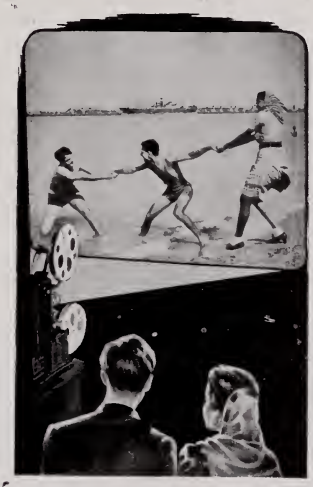
Already half-a-dozen pseudo-Indian Companies have been formed to build theatres all over the country. The Indians associated with these enterprises are rich and influential people and the foreigners, who have secured their co-operation, expect a walk-over for their interests.

Good luck to the quislings and saboteurs! All we can say is that the present people of the Indian film industry bloody well deserve all that is coming to them and for a million reasons.

Described as the newest, sweetest, smartest and what-not-est, Chandni comes to the screen in "Sona Chandi", a Pareenja picture.

GOOD NEWS FOR
HOME-MOVIE MAKERS

Ciné-"Kodak" Film is back



Now once more you can make your own movies of the good times you have, because Cine-"Kodak" films are back again! May be you will not find *all* you want at present, but supply is improving and you should not have long to wait.

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and
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KODAK LTD. (Incorporated in England) BOMBAY-CALCUTTA-LAHORE-MADRAS

MENACE OF 16 MM. FILMS.

Go where you like you will still find the same rotten Indian pictures running all over India in more rotten theatres. No one wants to improve in this country—neither the top man nor the bottom one.

In the 35 mm. size films which we produce and show at present we never reached any standard of quality either to compete with the foreigners or to control our home market.

Our stupid masses see our pictures and in doing so give our stupid producers an opportunity to arrogate to themselves all the art and intelligence of the world. The net result is that though we began making pictures 10 years after Hollywood we are exactly 1500 years behind Hollywood in quality and technique.

Before we could capture any quality in our present production, the 16 mm. film has appeared on the world horizon with its tremendous possibilities.

To the average film-goer the 16 mm. is as good a film as the present 35 mm. On the screen he won't find the difference and he doesn't care as long as he gets value for his money. So the ultimate consumer is already out of calculation.

For the film trade, however, the 16 mm. film base has come to stay and to replace the present 35 mm. standard.

The 16 mm. film is cheaper all-round. It is non-inflammable, can be projected anywhere without special precautions, is light in weight, costs less in transport and needs cheaper projection equipment.

Already there exists a huge world-wide library of educational and instructional subjects for the 16 mm. field. In addition, Hollywood has already begun to reduce popular feature films to the 16 mm. size to provide programmes for their new 16 mm. circuits.

The M.G.M., 20th Century Fox, R.K.O. Radio, Warners and others are already in the field training people and opening new circuits in different countries for the 16 mm. films.

Within a month, will return to India Ram L. Gogtay and Amonkar, two Indians trained in Hollywood to handle the 16 mm. business, to sell out our country to the foreigners bit by bit. Gogtay knows every bit of our land and its film trade. He will be a very useful man. The foreigners are paying him because the Indians drove him out. Gogtay has to live somehow and you can't expect a film man to become a Congress volunteer overnight. So the M.G.M. is paying Gogtay and making use of his ripe knowledge, which he had collected for the Indian film industry, to take the bacon overseas.

We are losing our men and our opportunities, and we shall soon be losing our film industry, between greedy quislings and blind, unenterprising fools.

A DISGUSTING END TO "LEFTY".

The enthusiastic players of the People's Theatre staged recently in Bombay Clifford Odets' short play "Waiting For Lefty", giving Indian names to the characters. In spite of the excellent basic material

in the written play and with some really smart amateurs to rely on, Mulk Raj Anand, the fellow who was in charge of the production of the play, made rather a clumsy job of it.

In his anxiety to give accent to the dialogue, Anand seemed to have completely forgotten to give action to the drama. The players gave a general impression of being very anxious to vomit their dialogue without an error in pronunciation and while doing so many of them completely forgot to portray the spirit of their roles.

Odets' pointed words made a lot of topical sense in the present discontented atmosphere of labour awakening, but all the talk carried no conviction, because Anand could not train up his players to live their roles and thus strike parallels with actual life in the country.

Besides, by keeping the original Yankee slang on the lips of the Indian players, Anand severely strained the imagination of people who tried to fit the play to Indian environments. Imagine Zeenat, the wife of an Indian bus driver saying "God-damn-it". Anand must know that Indian wives however 'civilized', have not yet learnt to express themselves thus, in Yankee slang. Mulk Raj Anand seems to be rather an inexperienced stage producer, the way he has handled this play.

From the players, only two persons, Ramesh Thapar and Zohra Segal, gave a good account of themselves. The rest were too amateurish. In any case the effort of the People's Theatre to present a purposeful play must be considered greater than its actual execution.

Leela gives quite a graceful touch to "Omar Khayyam" produced by Mohan Sinha.

They come together in "Baap"—Nigam and Urmilla—It is a picture produced by B. R. Tandon.

The evening, however, was brought to a rather sour conclusion by the tongue-in-the-cheek sermon of K. Ahmed Abbas, the all-important secretary of I. P. T. A. Abbas seems to think that he is the only man in the country on whom the entire burden of reviving the glorious cultural traditions of the country has fallen. His lackey, Sathe, seems to have assured him in addition, that all the well-to-do people of the town were just so many sly criminals who, unless they were checked in time, would rob the whole country and ruin all our traditions.

"Waiting for Lefty" was not, by any chance, a free show. Tickets were priced from rupees ten downwards. I paid Rs. 30|- and was given a free admission card. Probably, they haven't printed the tickets yet.

When you go to a paid show, you don't expect some one from the show to come along and give you a lecture to wake up your social conscience. That is rank bad manners apart from what the man speaks.

If the I. P. T. A. needs funds, an appeal could be made through the papers or in the gentle words used by Ramesh Thapar without the lofty moralizing tone arrogated by Ahmed Abbas.

People are wide awake in these times. They know what is going on in the world around them. The newspapers are shouting about millions starving and about millions more needing some help or other. We don't require little Ahmed Abbas to hang his long

tongue out and tell us in a cheeky manner about our duty towards our people and a people's institution like I. P. T. A.

Due to the extra vehemence which Abbas put into his cheeky talk to the audience, he made people more hostile towards the I. P. T. A. than friendly. In making an appeal for funds, quite a legitimate function for a secretary, Abbas need not have run down all and sundry with those old boring slogans which have been hurled at well-to-do people through ages. The procedure was a filthy abuse of all sense of decorum which every showman must observe.

Everyone in that crowd was not necessarily a capitalist waiting for Abbas to wake up his conscience. And who was Abbas, himself a tiny gold-digger, to tell us what to do for our progressive institutions and how to do it? Wouldn't it have been enough to say that the I. P. T. A. needed funds to continue its good work and the Association expected the funds to come from the people?

We want to know whether the Indian People's Theatre Association is an opportunity for people like Abbas and Sathe to improve their individual fortunes.

Let us state here that the silly words which Abbas vomitted, at the end of a pretty good show, smelt of personal bile and frustration. And that is not a good stink for a people's institution.

CHALLENGE TO COLLEGE BOYS!

Don't we always hear a rowdy lot about the members of the Students' Federation or Students' Union, fighting about something or other and making their presence felt both in the social and the political fields?

These educated crowds should wake up now because Indian film producers are telling the world that their colleges are just so many brothels where boys chase girls or attempt to kidnap and rape them and what not.

If they don't believe what we say let them go and see "Jhumke", which was running at the New West End Talkies in Bombay. The picture is produced by C. R. Gvalani for Chitra Productions. The story is written by S. H. Manto, a progressive writer and the picture is directed by Jai Kishen Nanda, a graduate of the Government College, Lahore. The dialogue is written by Imtiaz Ali Taj, a well-known writer of the Punjab.

In "Jhumke", they show a college in Lahore, where the heroine, Krishna Kumari, is sent by her father for higher education. Actually no education is shown as being given any where in that entire college. All we see is a "Mushaira" where students, both boys and girls, compose love lyrics and fling them at each other with vulgar gestures of the hands and the hips. Rest of the time, the students chase girls from place to place, plot to kidnap them or compose sexy verses on them. In this "Jhumke"

"My friends say I look as young as I did 15 years ago"

Can you wonder that I feel rather proud of myself since it is all because I have never been content with just ordinary make-up. **My** foundation cream takes care of my looks as well as helping to add to them. I use Tokalon Vanishing Skin Food because it is so much more than the ideal, non-greasy powder base. It keeps my complexion smooth and white because it feeds the skin tissues. Using it daily as I do, I have found my skin stays supple and wrinkles haven't even begun to form. **You** can also look years younger than your age by using Tokalon Vanishing Skin Food.

college, there is no education and no professors. It is a college where boys and girls seem to meet regularly to tickle and provoke each other's sex.

Is that what they do in Lahore colleges? And is this the general pattern of behaviour in our colleges any where in India? I have not yet seen anything like this anywhere and I have addressed boys and girls in several colleges all over India.

Then how do the film producers get something that does not exist? This is easy to answer. Those producers who distort life in such a disgusting manner have filthy minds that would not stop at anything, howsoever dirty and mean, to make a little money for themselves. They don't care two hoots whom they slander in doing so. They have no regard for good men, good women, good institutions good culture, good traditions, good manners or anything good. They want money at any price and the price is always paid by others.

Film production in India is usually a business without any morality. One day producers will run down the colleges, the next day they will run down the insurance companies and the third day they will run down their own profession—the ruling condition is that they must make money somehow and anyhow.

Every year many stories about our college life come to the screen. All of them show anything but the fine college life as it is found in India today. Our students have been taking things in good humour so far but they cannot afford to do so any longer. In Free India their status will be different and their responsibilities will be greater.

We cannot afford to have our college students and our educational institutions slandered by irresponsible and uneducated film producers. Our public leaders are straining every nerve to spread education throughout the country while these film producers are sabotaging their national effort by slandering our students and their institutions.

"Jhumke" is a standing challenge to the manhood of our college students. We have impotent censors who will never do anything to build a better nation. But the students themselves can do a lot. They can picket the picture wherever it is shown. They can force the producers to cut out the dirty scenes that slander our educational institutions. And if they succeed in stopping this picture, they will have paid a graceful compliment to the girls who go to college with them to sip from the same fountain of knowledge to build together a better future world.

PROOF OF GOODWILL REQUIRED

The Secretary of the Indian Merchants' Chamber, Bombay, has forwarded us a copy of the letter received by the Chamber from the Indian Motion Picture Producers' Association. The letter, dated 13th July, is as follows:

"I refer to this office letter No. P/135c/1210, dated 25th ult., and am to inform you that the matter has since received the serious consideration of the Executive Committee.

"I am directed to assure you that members of this Association have absolutely no intention of villifying any indigenous industry of our country, least of all, a rising national industry like Insurance. In fact, it is the declared policy of this Association to accord every possible support to our indigenous industries in the larger interests of our country.

"The Indian film industry is itself a rising national industry which looks forward for support from all sides for its development in the future and it is as much anxious to see that every assistance is rendered to sister industries.

"Members are being advised to pay their special attention to this matter and to avoid scenes in their pictures which would directly or indirectly harm the interests of Insurance or any other indigenous industry."

This is a welcome assurance which the producers' Association has given to the other indigenous industries of our country. What we want to know, however, is what steps have been taken by the Producers' Association to remove the offensive portions from the films "Tadbir" and "Dhamki".

Are these films to be allowed to be shown to millions all over India with their slander against our insurance people? If the producers really mean what they write they ought to make amende honorable by cutting off the offensive portions from the above films, otherwise their present assurance is likely to be construed as a mere eyewash.

YOU'LL HARDLY BELIEVE

That journalists Ahmed Abbas and V. P. Sathe have discovered a new treatment for measles. Sathe holds the head and Abbas massages the legs and the

Manchi and Radha in "Pick Pocket" a social story of Brij Prakash Productions.

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AZAD PICTURES
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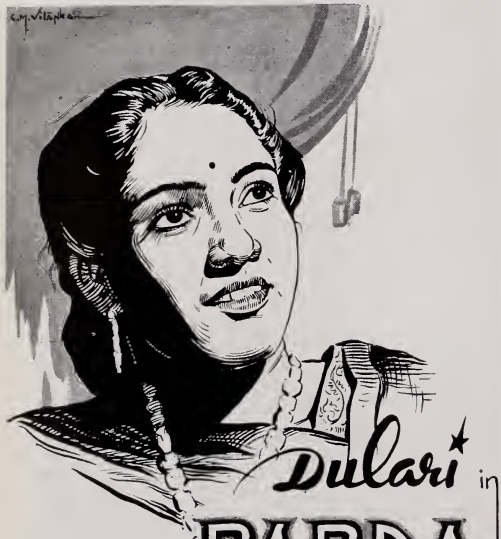

Directed By :- MAHESHCHANDRA CHOONAWALA.
Story By :- HUNAR & SAFAR.
Dialogue :- SHIRISH CHANDRA.
Music :- SHYAMBABU PATHAK.
Songs :- INDIWAR.

Next Attraction.
"BE ZABAN"

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Dinaz Mansion, New Charni Road, BOMBAY, 4.

patient gets relief. If you don't believe, ask Nayan Tara (Lali Bhagat). She took a course at the Taj.

That the Taj people seem to have engaged the services of Abbas and Sathe for giving this new measles-treatment to the visiting guests at the Taj. That is why, perhaps, we see Abbas and Sathe waiting in the Taj lounge like tourists' guides. In any case journalists must have a side profession on hand.

That Abbas and Sathe also threaten to go to America with the tins of "Dharti-ke-Lal." No wonder the People's Theatre is in the market for a donation of Rs. 25,000|-.

That the People's Theatre would be in a better financial condition if only Abbas and Sathe would cut down their taxi expenses a bit and not go so often to Poona inquiring whether Snehaprabha Pradhan has got measles.

That for a year to come, Chhotu Desai, Janak of Janak will preside over the producers' paradise at Sandhurst Road. And now Janak of Janak will call the "distinguished members of the American film industry" for another tea-plus-kneeling function for saving the indigenous film industry. Leon, Jack and Charlie, be warned and carry antidotes in case they give some poisoned tea.

That the senior producers showed some rare sense of humour when they elected Janak of Janak as their president and filled up the other post with "gentle" Jamsu in appreciation of the nonsense the Member of the British Empire spoke on the A.I.R.

That Vijoo Bhatt, the film Valmiki of "Ram Rajya", is a bit sore these days with his film brotherhood. How could they forget that Vijoo had also delivered some nonsense on the A. I. R. and greater at that? Vijoo really deserved to be the president if "gentle" Jamsu could be the vice-president.

That with Janak of Janak as president and "gentle" Jamsu as his vice, it will need some rare persuasion to make Sardar Chandulal Shah attend the meetings of the Executive Committee. Let us watch the score of attendances now. Rai Bahadur Chuni Lall will, of course, be ill throughout the year. The weather is bad these days.

That Shantaram will be taking "Dr. Kotnis" to America himself in case the Yankees want to see the kangaroo that hopped through 11000 feet of unintelligent nonsense.

That Shantaram will also take the Indo-Chinese girl, Jayashree, who joined together 800,000,000 people with a single shot. They say the dear old girl will carry 200 saries to hide herself from the democratic Yankees.

That during Shantaram's absence, Dada Kashinath—the Shaukat of Rajkamal—will run the production show and produce "Andhonki Duniya" (The world of the Blind). This is a picture for the blind and people with eyes should not see it or they might see Shaukat's exploits in the Novelty Talkies.

That Shantaram has no money to pay for the bad reviews, according to the one-eyed journalist of

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India. He needed all the money he had for the good ones which appeared.

That Shantaram and Baburao Patel are likely to meet in America for the first time after the classic review of "Dr. Kotnis". That will be too bad for the picture and too good for the Yankees.

That Master Winayak of Khandekar and Pandit Indra of Ranjit are also planning to fly to America with "Subhadra" but Shanta Apte, the courtesy girl, wants extra royalty for her celluloid journey to America. Why didn't they provide for that flight in the contract?

That Pandit Indra has already sent several farewell letters to Marwar in case the aeroplane becomes too heavy with Winayak Kolhapuri's brain-weight in "Subhadra" and has also borrowed several trousers, with Hollywood secrets inside, from Kedar Sharma as it is essential to look fashionable in Yankeeland.

That Pandit Indra doesn't know whether to fly with "Subhadra" and become a distributor or stay behind and become a producer in Chandulal's yard. That way Panditji does not even know that he is merely a word-spinner who gets angry if some one claims his own stolen words. Seems to be a case of stolen goods having a copyright.

That after all the parties given to Sardar Chandulal, by the distributors, by the exhibitors, by the journalists and by himself, one wonders why his brother producers (IMPPA) have not yet invited him for a small cup of tea and some sweet words which no one ever means. Are the IMPPA blokes waiting for Janak of Janak to score a century?

That according to Walli-a-la-Mumtaz, the Ranjit studio is a hospital for people suffering with the production itch—the two Behramshas and the Poonetar Twins cure the itch before it spreads. Nice obliging people, these Ranjit folks. Of course, Sardar Chandulal is as innocent as a new-born babe, as usual.

That film-actor Chandramohan is worried about the reported disappearance of Hari Singh of Kashmir and is said to be cursing Jawaharlal Nehru for his impetuous holiday in Kashmir. If only Jawahar had told Chandramohan he could have knelt before "Maharaj" and arranged a grand reception in Kashmir, with a singing girl to boot. But this Jawahar, son of Motilal—people have spoilt him. He doesn't know how to respect Rajas and Maharajas.

That way the good-hearted Chandramohan is also worried about "Moti" (Motilal—once well-known film actor). He found White Horse Whisky in Moti's heart and wondered how it could get there, seeing that Moti's "Traitor" is brown in colour and whisky goes out the other way within an hour. Dr. Gilder, our public health minister, is solving the riddle for Chandramohan.

That way the generous Chandramohan had also to accommodate his "Chandulal Seth who, poor fellow, is in a hell of a mess", in spite of "Sweet Bee" being a good thing for Secunderabad. Poor Chandramohan, a good man is always worried by ever so many things. How do you expect him to pay in time the annual subscription for "filmindia"?

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as

Veena

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Music: RAFIQ GHAZNAVI

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Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous - it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

VIRENDAR SOOD (Hoshiarpur)

When, why, how and whom to marry?

If I tell you all that, you will need me again after the marriage.

UMESHWARI PRASAD (Patna)

Which province has contributed the largest number of film stars?

The dark streets of the Punjab.

What is the sign of virginity?

In present times, childhood.

HARI INDRA PAREEK (Meerut)

Is film-making in India an industry or an art?

It is neither. It is an insult to both.

SHANTA NAND MOUDGILL (Agra)

Were you born with a silver spoon in your mouth or a wooden one?

I don't know what the spoon was made of, but I had evidently the wrong end of it in my mouth as I still find people sipping from my spoon.

A. T. M. AZIZ (Calcutta)

What is the difference between the Indian and the American philosophy of life and love?

The American loves and lives, the Indian loves and dies, expecting to be born again.

A. QUADER (Karachi)

What is the shortest way for a woman to pacify and control her husband when he gets angry with her?

Through her bed room.

C. V. THACKER (Kutch)

What happens when a film journalist becomes a director?

"Gvalan" is produced.

P. S. SHARMA (Surat)

Why does Director Mohan Sinha call himself a 'rebel'?

Probably he doesn't believe in being normal and natural.

What has happened to Vijay Bhatt's, "Bhagwan Buddha"?

The Bhagwan wants to appear in a foreign cradle built by Paul Zils.

C. RENGARAJAN (Madras)

What are your politics?

Bread, butter and bean, for me and my Jean.

What is your suggestion to solve the present political deadlock in the country?

Rat-poison for the politicians.

BANSI DHAR GUPTA (Mussoorie)

Why have the Indian women of today become interested in ball-room dancing?

Sometimes to set the ball rolling in the ball-rooms and collect the pay roll in the bed-rooms.

Kr. RAJENDRA SINGH (Agra)

Your "filmindia" has proved of great help to me in making friends with girls in my neighbourhood?

Give them an extra kiss on our behalf—as our commission.

Veena has a charming profile which sets people thinking. Once again we shall see her in "Veena" a powerful social theme of Shahzad Productions directed by Shahzada Iftkhar.

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So far, none of the producers, directors and actors have expressed their 'Woes And Echoes' in the columns of "filmindia"? Do they have none?

They have only one—"filmindia."

L. N. KOOL (Allahabad)

Why do Indian producers fail to present true historical facts on the screen?

Just because they don't know the facts—historical, mythological or social.

K. MOTILAL (Bombay)

What will be the future of the film industry when barbers, tiny hotel keepers and extra suppliers, without having any experience, produce their own pictures?

The future won't be worse than the present which is also a gift to us of grocers, pedlars, postermen, tailors, and what not.

KAMLA DEVI (Poona)

What do the thorns of a rose represent?

That its fragrance is forbidden for the clumsy ones.

Y. PAL (New Delhi)

For how long does a film star remain popular?

As long as the fools pay standing in queues.

MISS S. DEVAKI (Bangalore)

If a husband is unfaithful to his wife, has he any right to expect her to continue to be faithful to him?

Loyalty is an inherent virtue,—not a term of mutual contract.

BHAGAT RAM RAINA (Srinagar)

Is "filmindia" magazine or horse responsible for your riches? Do you call these earnings honest?

I am not rich. What little I have smells of my own sweat. Money gets a bad stink when it is bathed in the sweat of others.

T. H. BHEEMA RAO (Chikmaglur)

Some people say that a wife is a knife to cut short one's life?

Why? With a knife you can also spread butter on your bread.

JAI PRAKASH GUPTA (Delhi)

Is Ranjit going to produce another 100 pictures in the coming 15 years to break all records once more?

At their present speed, they should do so within 10 years.

P. KONDANNA (Ranchi)

There are moments when a bachelor wishes that he was married and a married man that he had remained a bachelor. Why?

The bachelor is the man with the woman at a distance—it is the distance that lends the charm.

What will be the language of your "filmindia" when the English quit India?

"filmindia's" language will be the second language of the country.

MISS VASANT V. MERCHANT (Bombay)

Isn't it strange that the oft-shouting nationalist in Ahmed Abbas could be a party to the wholesale sabotage of the Congress in Shantaram's "Kotnis"?

That way Abbas is a strange bird. He hardly believes what he writes. That is just journalism, which means writing what people want.

Is realism desirable even when it requires morality and decency as its price?

No! Realism that distorts moral values of life must be condemned. All the 'isms' of life must contribute to a better and more glorious life.

HATIM TAYABALLY (Secunderabad)

Are husbands necessary?

Ask the wives.

Are our Indian stars pious and God-fearing?

Oh, yes, they go to work regularly and piously demand their payment in black-market currency.

BASHIR JAWAID (Amritsar)

What do you think of a woman who always suspects her husband?

A wise bird who doesn't believe in taking chances.

G. MADHAV RAO (Negapatam)

Is there any Indian newsreel company owned by Indians? Were the Delhi and Simla talks covered by any Newsreel Company?

There is one owned by Ambalal Patel of Central Cine Corporation but it seems to be more interested in Paris fashions than news.

MIAZ AHMED (Cawnpore)

Can you define two different tastes of life, Mr. Baburao, that is—a rich man's and a poor man's?

Poverty has a bitter taste born out of want, riches have a sour taste due to constipation. Both the rich and the poor take their own bites at life and make faces according to their own tastes.

Why does a poor man having no means get more children than a rich man who spends thousands to have at least one?

The rich men always have other pastures to graze and they often return home too tired. When at last they want one they are too dissipated for the effort.

Why do Muslim girls adopt Hindu names in film life?

To be in fashion with the majority and to satisfy the commercial instincts of the producers.

What benefit do you think Mr. Baburao, will the film industry get from the National Government?

None. Our white-capped Congressmen are as much stupid and lazy as our white-skinned rulers have been crooked and crafty. It needs imagination to be useful to the nation.

Jyoti starts worrying in "Dharkan", a social story produced and directed by Zahur Raja.

RAJ NANDAN PRASAD (Jamshedpur)

What is the twentieth century meaning of love?

A fashionable argument for an old-fashioned purpose.

Who is a "genius"? Shantaram or Kishore Sahu?

Both. They are like the Siamese Twins.

Is love sweet or sour?

Depends on where and how you dig your teeth in.

GOPALKRISHNA BARDALOI (Dibrugarh)

Why has Director Mehboob taken the Communist symbol as his trade mark?

Because he doesn't know what it stands for. That way Kardar also has a trade symbol which doesn't mean anything to his pictures.

H. H. PATEL (Karachi)

Almost all our film directors always show the full moon in their pictures. Why is it so?

Because we don't get electric lights shaped like a crescent.

MOTI A. SHAHANI (Karachi)

Why is it that "filmindia" is priced at two rupees while "Photoplay" of America is sold at fourteen annas?

"filmindia" needs brains, "Photoplay" needs only advertisements.

It seems that you don't like your magazine to be criticised?

Director : MANIBHAI VYAS

2nd Month at-

ROYAL OPERA HOUSE

Who says that? Go ahead and spit. Let me at least see what you spit.

MOHD. QAISARUDDIN SIDDIQI (New Delhi)

What do you think of the latest 'Plan' of the British Government?

It is not a "Plan" on which you can build. It is a "Design" for future plotting.

K. V. G. KRISHNA RAO (Ellore)

"Chastity is nothing but lack of opportunity". How far do you agree with this statement?

I don't. That is a cynical view of a good virtue. Do you mean to say that all our good women are virtuous because they can't be otherwise? How do you then explain the age of our traditions which are thousands of years old?

CHANCHLA RANI BHAGWANDAS (Lahore)

What is the worst moment in a woman's life?

In a good woman's life, the frown of her husband. In a bad woman's life, the frown on her own face.

P. RAMAKRISHNA RAO (Vizagpatam)

Can you suggest anything we people can do towards the production of better pictures by our directors and producers?

Stop seeing rotten pictures. See only those which I recommend. Do this for a year and watch the result.

Did you ever realise that it is easier to criticize pictures than produce them?

Both are different jobs and difficult ones. Neither is easier than the other to do well.

IQBAL M. SIDDIQUI (Jaunpore)

What time does a 'girl' take to become a 'woman'?

It is usually an overnight transformation.

NARENDRA KUMAR (Bombay)

It appears from the replies you give to your readers that you think too much of yourself and your magazine?

I do. Do you mind? How else can you live and kick in this world? Show me another way.

M. A. BADRUDDIN (Mangalore)

Is there any objection in giving the true age of our film stars?

The secret will hurt your eyes. The producers are anxious to keep at least the eyesight of millions in good condition even if they poison their minds.

M. R. PRABHU (Mangalore)

Does Begum Para actually sing in "Chand" and "Chhamia"?

No. Some one else has obliged her.

MISS BABY NOWGAONKAR (Bombay)

Most of the actresses take their maid servants with them while going to the studios but why?

In the studios, their chastity is not in physical danger. The maid servant is probably taken for odd jobs.

A. N. NARAYANA RAO (Bangalore)

It is said in the Bible that God created man after his own image?

God didn't write the Bible. Men wrote it and claimed descent from Divinity.

R. SHRIRAM (Jaipur)

Why in most historical pictures, imagination plays a predominant part while reality, which is most essential, lags far behind?

They are not historical, they are hysterical.

P. RAJABAHADUR (Madras)

Do the lover and the loved one meet each other after their death?

They may but they don't add to the world below.

SYED IBRAHIM (Lucknow)

It is a pity that a journalist of your repute and eminence should keep away from the 'A. I. N. E. C.' and allow such non-combatants like S. A. Brelvi and T. K. Ghose to exchange the presidentship between them?

We have non-violent politics with vegetarians as heroes. Besides, the size of their papers is bigger than that of their heads.

MISS YESHODA K. NEDUNGADI (Palghat)

What are heaven and hell in the realm of love?

Merely different hues of emotions.

V. C. GOPALKRISHNA (Bangalore)

Solitude is bliss to lovers and thieves. Why?

They can steal without being caught.

Men praise beauty of women. Do women praise men equally as men do?

Men use words, women use silence.

N. VENKATESAN (Negapatam)

Suppose you are offered either of the following: a dip in the 'holy' Ganges or a warm shower bath in the Hotel Taj?

I would add eau-de-cologne to make the Taj water holy and enjoy. The sanctity of the Ganges is in the mind and not in the water.

Can you differentiate between Indian etiquette? and European etiquette?

You can see European etiquette but you feel the Indian one.

SUBHASIS CHAUDHARI (Chittagong)

I love a woman but she objects. Is it love?

It may be its first gesture. Don't give up the chase yet.

V. R. MENON (Bombay)

Which do you think is sweeter—a ripe grape or a charming lady's lips?

Depends on the thirst of the moment.

Why are ladies preferable to gentlemen as "private secretaries"?

The word 'private' has a feminine gender.

Some time ago, I read in some newspaper that a great scientist's head was to be purchased after his death by the United States at a cost of dollars 10,000|- or so. If it is true, how much do you think yours will fetch?

Before my skull finally cracks on the inevitable pyre, I will have taken all the price out of it for myself. There will be nothing left to buy.

N. V. R. SWAMY (Negapatam)

Who is the richest among the film actors?

Certainly not the one, who, after earning lakhs, has still to send his wife searching for a job.

How can a kiss be valued?

By the sequel to it.

B. J. GHOSALKAR (Bombay)

Why all Indian film producers and directors repeat the same old love story in their pictures in different forms?

They have not found another story yet.

PARMA NAND SHARMA (Beawar)

Towards whom is my duty greater—Mother India or my own mother?

This loving mother can feed her child only with affection if that is some food for a starving stomach. "Dharti-ke-Lal", produced and directed by Ahmed Abbas, brings hunger to the screen.

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Look after your own mother and Mother India won't lack affectionate sons.

H. C. RASTOGI (Kashipur)

Who should be hated more: the sin or the sinner?

The circumstances that compel the act.

SANTOSH KUMAR BASU (Allahabad)

How long do you think Kanan can be prepared still to be presented on the screen as a 18 year-old maiden?

As long as your eyes choose to wear the veil of youth.

MISS SUNDIRA (Nellore)

What should be the aim of a young girl in life?

To get a young man for company and travel towards old age, hand in hand.

S. W. AHMED (Daltonganj)

Spiritually, intellectually and physically, woman is inferior to man. Will Mr. Patel please tell her to realise her position?

Well, son, you have wrong notions about your own sex. Women are as good as men, spiritually, intellectually and physically. Meera became as great a saint as Buddha. Leelavati is considered the greatest mathematician of the world. And take any mother and imagine her pangs of birth and her endurance and tell me how many men can stand the agony. The brutal strength of man is not necessarily the greater strength. If women had not been as good as men, they would not have kept them company through the long history of man.

AFTAB AHMED KHAN (Bareilly)

How is it that "filmindia" offers no news of the activities of New Theatres, Pancholi, Prabhat, Minerva, Mehboob and many other prominent producers?

They don't send me the news. They probably don't care for the readers of "filmindia".

VINCENT C. BROWNE (Junnordeo)

Generally what are the preliminary signs of love in a girl to realize that she has fallen in love?

She avoids looking straight into your eye and blushes unnecessarily. I am talking of the normal girl and not of the average college girl, who puts a finger into your eye in case you are found sleeping.

CHANDRASEKAR (Adoni)

Where does beauty lie in a woman?

In the beautiful vision you build of her.

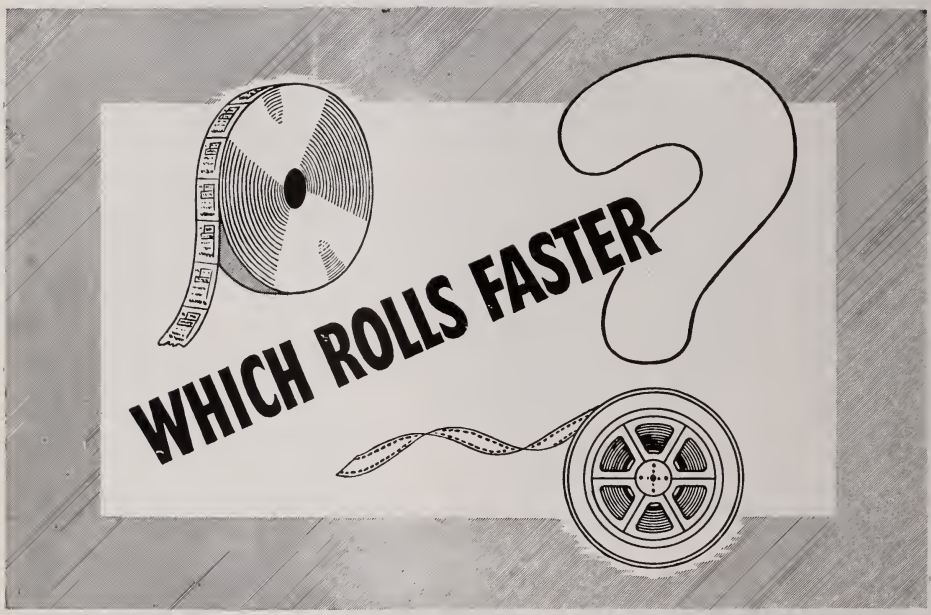
Which is the easiest thing in this world?

To convince Shantaram that he is young and handsome.

Can an arrogant wife be controlled?

Wives are not arrogant, the husbands are weak-kneed.

THE QUEEN OF MELODY
KANAN DEVI
IN HER MOST MELODIOUS ROLE
IN
M. P. PRODUCTIONS' MUSICAL HIT
"RAJ LAKSHMI"
DIRECTED BY: PRAMEN MITRA
WITH:- CHHABI BISHWAS, JAHAR, PURNIMA, NATWAR & IFTIKHAR.
WATCH FOR ITS RELEASE!
For C.P. & C.I.:- JAMNADAS LTD.
For SOUTH:- SELECT PICTURES CIRCUIT.
For BENGAL:- MANSATA FILM DISTRIBUTORS
KANAN in Rajlaxmi



The ticket or the film spools? If you want to keep these two related -- if you want your box office to justify that expensive building and equipment, deal with the one and only firm that can claim to supply everything for the cinema. From plush curtains to poster boards -- from ashtrays to lighting equipment, Gaumont-Kalee can supply every detail you require. And this, remember, is the firm of "Vulcan" and "Duosonic" fame, which make films brighter, livelier, more true to nature and therefore BETTER ENTERTAINMENT. This wonderful service is available everywhere -- now - today!

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EVERYTHING FOR THE CINEMA

D.J.K. 5177

In "Notorious", R. K. O. Radio money-maker, these two, not notorious, Ingrid Bergman and Cary Grant see lots of each other and don't tell us what they have seen.

How is your "Gvalan" progressing?

Very well, thanks.

K. RAMACHANDRA RAJAH (Ramachandrapur)

What is your opinion about the recent behaviour of the Congress High Command towards Mr. Prakasam's Ministry?

A frustrative operation to put monkey glands into Rajaji.

M. P. MAHENDRA (Kamptee)

Is Geeta Bose appearing in "Etbar", the daughter of Sjt. Sarat Chandra Bose?

Geeta Bose is the daughter of Pramotha Bose, an old and well-known artiste of silent pictures.

And who is this raw director of "Bhaunwar"—Madhukumar Patel—your son?

My son can't be so unfortunate as to join the Indian film industry.

Mr. Patel, you strongly condemn Chandramohan and Motilal for losing money at the horse races, whereas you have printed a picture in which you are yourself holding a horse at the race course. How do you justify this?

Holding a horse coming home a winner is not losing money. Money is lost when horses are not brought home that way.

SATYA SETHI (Rawalpindi)

What would happen if the released W.A.C.(I)s join the film world?

We shall have army officers seeing rotten Indian stuff.

PRADEEP L. TANNA (Kandivli)

I saw "Dr. Kotnis" before reading your review and found that I had wasted my money. Mr. Patel, must not the great Shantaram's picture be seen before reading its review in "filmindia"?

Then why complain about having wasted money?

PRITAM SINGH BEDI (Sialkot)

The great men of the world are always simple. Why?

Because they don't need to decorate themselves. Their greatness is a complete decoration by itself.

BAL DRAVID (Indore)

What will happen if some actress suddenly happens to become a somnambulist?

She might return to her own bedroom.

GOVIND NARAIN GARG (Cawnpore)

A great disservice has been done to our film industry by the Ranjit Movietone by completing its century. In my view, it has degraded our standard of art by producing cheap pictures. What do you think?

Whatever the quality, the production of that much quantity was a feat by itself and needed guts.

JALALUDDIN KHAN (Khargpur)

What will the title 'M.B.E.' of gentle Jamsu denote in Free India?

Member of the Blasted Empire.

K. B. BASAVA RAJAN (Bangalore)

Mr. Baburao, are you in the habit of attending cocktail parties?

I am a teetotaller and that is why I don't mix well with the film crowd.

MISS VIOLIA VAJRAM (Warangal)

Why are Indian girls kept indoors after their maturity?

Because in India, maidens become mothers even with the Sun's rays. To wit: Karna, the warrior of Mahabharat.

ABUBUCKER AHMED (Bangalore)

Which studio in your candid opinion can justly appropriate the pride of having made an abiding and glorious contribution at the altar of Indian film art?

None. Occasional spasms don't constitute an abiding contribution.

KAILASH NATH KAPUR (New Delhi)

Is it a sin to commit suicide?

Yes, if life is still worth living.

Announcing

The Film Industry's Long Needed

SPECIAL EFFECTS DEPARTMENT

- **OPTICAL PRINTING** Dissolves, Wipes, Enlarging, Reducing, Zoom Shots, Double & Multiple Exposing, & Masking, Speeding, Slowing, Reversing, Transparencies for Back projection. etc.
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If It's Special Effects

A DISSOLVE OR A WIPE—A SHOT OR A SEQUENCE

We Can Do It.

THE BOMBAY FILM LABORATORIES, LTD.

149, PORTUGUESE CHURCH STREET, DADAR, BOMBAY 28

KAMESHWAR PRASAD (Patna)

Can a second-hand wife be as good as a second-hand book?

Sometimes, widows bear more children.

Justify the title of the picture "Rattan"?

Silver jubilees in several towns.

C. M. SUVARNA (Bombay)

When does a boy become a man?

When he buys a safety razor.

I belong to a Hindu family. If I marry a Christian girl, what will happen?

Nothing phenomenal; only half-a-dozen papa's puppies.

T. S. VENKITESWARAN (Bombay)

Which do you like better: stars on the screen or stars in the sky?

The sky ones are too far.

I am having blissful dreams at night. Can you tell me why?

Empty stomach provides bliss.

Can you produce a picture of adventures and influence Jawahar to act as the hero?

It must be the story of Mother India and the adventures of her sons to win the freedom of her soil.

H. VENKATA RAO (Bangalore)

A rule is enforced here to screen the King at the end of each show so that people may pay homage to their ruler by standing still for a moment. But many people sit while others keep rushing out. What is your suggestion to remedy this indiscipline?

Have your own king.

H. G. BHALYA (Calcutta)

Is there any picture without an actress?

That will be only half the picture.

ISHWAR MAHUBHANI (Bombay)

How can you distinguish between a fresh woman and a faded one?

Not necessarily by the Braille method.

Have you ever kissed the fist of a young girl?

Why? What is wrong with her lips?

What is the best gift of the film industry to the country?

Canned stupidity.

ATIB USMANI (Bombay)

I notice that in spite of the general political awakening in India, the nationalist songs in our pictures sound hollow and ridiculous. What is the reason?

Slaves are dead horses and you can't whip dead horses.

SAMUEL HANNOCK (Bombay)

Which film actress is most in demand these days?

Veena. She is doing more pictures than anyone else.

Watch For These Super Attractions Of 1946

(i) **PAROO** Directed By : SHOREY DAULTALVI

Starring : GEETA NIZAMI, RANDHIR, RANJIT KUMARI.

(ii) **SHIKAYAT** Directed By: SHAHID LATIF

Starring : SNEHPRABHA, SHYAM, RAMA SHUKAL, RANDHIR, HAMID BUTT & NIGAR SULTANA.

(iii) **MOTI** Directed By: CHANDRA SHEKHAR BOSE

Starring : GEETA NIZAMI, BIMAN BANNERJI & RANDHIR.

For PARTICULARS CONTACT:—

PEERLESS PICTURES,

116, CHARNI ROAD, BOMBAY 4.

BC
BOMBAY CINETONE LTD.
Bombay Cinetone Ltd.
presents
Samrat
Ashok
Starring
VEENA, SHAMEEM, SAPRU
HUSN BANU, SHAKIR
AND
ULLHAS
Produced at.... PRABHAT STUDIOS
PRODUCED & DIRECTED BY:-
K. B. LALL

KAILASH NATH BHARGAVA (Allahabad)

Can you tell me whether film actress Nurjehan uses a chest-expander?

She has no need to.

N. S. NAIR (Baluchistan)

Can a bachelor's life be happy after the age of forty?

It has a better chance after forty.

D. WILLIAM MOSES (Tanjore)

Whenever I talk with a girl, the girl's mother often interferes and spoils the taste. What am I to do?

Talk through the mother. People who ignore the mother often lose the daughter.

Please explain, "she is a woman of questionable character"?

Which means men are doubtful of their own.

A. B. RAGHAVAN (Bombay)

What happened to Rama Shukul?

The police don't report any accident.

What is the difference between 'beauty' and 'complexion'?

'Beauty' is what you bring, 'complexion' is what Max Factor gives.

B. INDIRA DEVI (Neyyatinkara)

How am I to pacify my parents when they notice a copy of "filmindia" among my books and get exasperated?

Lend it to them to read.

H. R. PARTHA RAJA IYENGAR (Jullundur)

Pandit Indra is not dead I believe?

Oh! Did his photo intrude on you so badly?

MISS BIMALA KUMARI (Bairagania)

I have heard that a man becomes perfect after he has been kicked out from a prostitute's quarters, a gambler's den, and a liquor shop. What is your idea?

That is the man you should marry. You have some rare notions about perfection.

NARENDRA KUMAR (Dhad)

If you had been the President of the Film Censor Board, how would you have exercised your authority?

99 out of hundred pictures I would have refused to see. And the remaining one, I would have banned half-way through.

G. SYED ISMAIL (Bangalore)

An astrologer told me that the editors of film magazines accompany the actors and actresses into hell after their death. If it is a fact, may I feel sorry for your fate?

You should be glad. That means continued business over there. If I go with my paraphernalia I shall have something to write there.

KUMARI KAILASH MATHUR (New Delhi)

How to choose a good husband?

Tap the heart and hubby will fall out like a chocolate from the slot.

Prem Pictures Announces:—

कसम

"KASAM"

(OATH)

Creates a New History in Pictures of Muslim Family Social.

Starring:- ★ NAJMA, ★ RAJ ADIB, ★ KANTA DEVI, ★ JAMU PATEL, ★ SABIR & ☆ PREM ADIB ☆

★

Music:- SAJJAD HUSEIN Songs:- FANI

Directed by:- M. D. BAIG.

Next Attraction:- DEHATI Story by:- PREM ADIB.

For Particulars Apply:-

PYRAMID PICTURES,

PETIT HOUSE, :: 2 KENNEDY BRIDGE :: BOMBAY 7.

How to keep the husband at home?

By making the home a haven of peace and silence. The last one is very important and most difficult seeing that women carry rapiers in their mouth.

T. K. PATTABHIRAM (Secunderabad)

Sweet kisses sent through love letters remain sweet for ever.

They are the safest anyway for both the sides.

Why do people grow virtuous in their old age?

You mean harmless?

Is it the mental contact or the physical contact of the lovers that makes their love glow brightly?

One without the other is like a wick without its flame. Love must be lit up to give warmth.

MISS V. KAMALA (Salem)

Your attitude towards Tamil films is one of contempt. Why not suggest to improve it?

I shall be accused of provoking manslaughter.

Why do you waste your talent when political India needs men of your calibre?

There is too much of hypocrisy in our politics to suit my temper and temperament.

Your replies are so fitting that it makes one wonder if the language used is your own. Speak the truth, please!

It is the English language, the only article the British permit you to use without taxation.

SHAMSHUDDIN H. KESURI (Bombay)

Please let me know what is Devika Rani doing after going away from Bombay Talkies?

This is not a magazine for a woman's doings.

MISS GOPIKA GOPINATH (Bombay)

If "life is not an empty dream" to you, then what is it?

A beautiful reality.

MISS INDU SETHI (Murree)

It would have been very graceful if our cinema owners had stopped at least one show as a mark of respect to the memory of Mr. Bhulabhai Desai?

They showed the newsreel of his funeral and made more money. Like vultures they eat both—the dead and the living.

P. D. MISRA (Lucknow)

Men are for women and women for men. How far do you agree?

What a wonderful discovery! How could you be so intelligent?

Whom do you like more: Neena or Veena?

I like Veena more. She looks better and acts better.

If one wishes to see you in connection with joining the film line, do you object?

Of course, I do, unless you pay me for every minute that you require. I am not a charitable institution.

Why do you not go to Hollywood to gain some more experience in your life?

Hollywood is not a school for teaching Indian visitors. I see these days the lightning of knowledge flashing out of the thick skulls of those five boobies who had been to Hollywood recently. Last time I visited Hollywood I made friends and enjoyed. I shall do the same again towards the end of the year.

J. MOHAMMAD (Hubli)

Which is the worst habit in you?

Mocking at people, without meaning to do so.

Why do some people stare at women like hungry wolves as if they have not seen women ever in their life? Don't you think it is against decency and what would you suggest for stopping this nasty habit in them?

Finely ground chilly powder.

Do you believe in ghosts?

I am afraid of the living who are more mean and dangerous than the dead.

Throughout the day ~
Keep COOL and FRESH
The Cussons' way ~

LILAC & ROSE
A very fine powder of delicious fragrance, soothing to the body after bathing.
CARNATION & LILY
This lovely talcum powder is perfumed with the delicate fragrance of these exquisite flowers.
LILY
In a small oval container with a blue design. Useful for travellers, very popular.
IMPERIAL LEATHER
An exquisitely fine powder with a subtle intriguing perfume.

There is nothing more exhilarating after a hard day in the home or office, or after strenuous exercise, than a bath, a brisk rub down, and then sprinkle the body with soothing and refreshing talcum powder. Just try it and experience the feeling yourself.

OBTAINABLE AT ALL GOOD DEALERS

A Cussons PRODUCT

Ad. No. 6.

Why is every great world war followed by disease and famine everywhere?

Do you expect a garden of flowers to thrive on the stink of the dead?

INAM ALI KHAN (Bombay)

Why do the Urdu film rags abuse our actors and actresses so furiously?

Because no one reads them. Besides Urdu is a beautiful language to use for abuse.

When will our film people begin to show trailors instead of the usual news parade?

There is not much to choose between the two. One advertises rotten pictures, the other advertises greedy intentions.

REHANA MOHSIN (New Delhi)

I like your answers. Do you like my questions?

I like your name.

IKRAM RASUL KHAN (New Delhi)

If the first hen in the world was hatched from an egg, who laid that egg?

You laid it, sleeping with your imagination.

P. R. NAIDU (Hyderabad Dn.)

Why did the Allies use the Atom Bomb over Japan, and why did they not use the same over Germany though both belonged to the Axis?

Either the bomb was not ready or it was easier killing the yellow folks than the white cousins.

Husna, a newcomer, will soon appear in "Bhookh" a social story directed by Dr. Safdar 'Ah'.

RS. 500|- IN 25 PRIZES EVERY MONTH

The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 100|-; 2nd Prize: Rs. 80|-; 3rd Prize: Rs. 50|-; 4th Prize: Rs. 40|-; 5th Prize: Rs. 30|- and 20 Consolation Prizes of Rs. 10|- each.

Questions must be submitted with the Entry Token without which no question will be considered. Each Entry Token entitles the reader to ask a maximum of 10 questions and can be used by only one person.

The Editor's decision shall be final and absolutely binding and no correspondence will be entertained. The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

The Entry Token is separately attached on the first page of the editorial article. As each copy is very carefully checked, readers are requested not to pay for the copy if it has no Entry Token. The reader is requested to demand an explanation from the stall-keeper who may have removed the Token and sold it separately

As Tokens are introduced merely to regulate the sales of the magazine, the month on the Token has no particular significance and a token can be used even six months after the month printed on it.

PRIZE WINNERS FOR AUGUST

1st Prize Rs. 100|- to Miss V. Kamala (Salem); 2nd Prize Rs. 80|- to Miaz Ahmed (Cawnpore); 3rd Prize Rs. 50|- to Raj Nandan Prasad (Jamshedpur); 4th Prize Rs. 40|- to Ishwar Mahubani (Bombay); 5th Prize Rs. 30|- to Umeshwari Prasad (Patna); and 20 consolation prizes of Rs. 10|- each to the following: C. Rengarajan (Madras); Kr. Rajendra Singh (Agra); Miss Vasant V. Merchant (Bombay); Hatim Tayabally (Secunderabad); Iqbal M. Siddiqui (Jaunpore); A. N. Narayana Rao (Bangalore); R. Shri Ram (Jaipur); V. R. Menon (Bombay); Chandrasekar (Adoni); Bal Dravid (Indore); Jalaluddin Khan (Khargpur); C. M. Suvarna (Bombay); T. S. Venkiteswaran (Bombay); H. Venkata Rao (Bangalore); Kailash Nath Bhargava (Allahabad); Narendra Kumar (Dhad); G. Syed Ismail (Bangalore); Kumari Kailash Mathur (New Delhi); T. K. Pattabhiram (Secunderabad) and J. Mohammad (Hubli). Money Orders are being sent to all the prize winners.

K. ABDULLA
Presents
NURJEHAN
& JAIRAJ
IN
HAMJOLI
With:
GULAMOHMED • MUQRI • ZEENAT
MAJID • ZILLOBAI • ABDUL &
AGAJAN
Directed by
ISMAIL MEMON
&
LUQMAN AHMED
Music: HAFIZ KHAN
Songs: Anjum PILIBHITI
Dialogues: HAKIM HASHMI
Photography: S. NOORUDDIN &
G. VASANT
Production Managers:
BAM & VASANT
India Film Circuit
FROM 29th AUG. at
MAJESTIC BOMBAY.

HUSNA—

She is a new-comer who will go a long way once people see her. She makes her debut in "Bhookh", produced and directed by Dr. Safdar "Ah" for Rangamahal Ltd.

Prithviraj Sanyukta
Shri
GREAT
SHA
Fro
GREAT
DO KINARE
RANGILA

na Bhaqwan
Meerabai
CTURES
MAR
STUDIO
RIM JHIM
JASTHAN

SHAMIM—

This good-looker of the Indian screen is pretty popular these days. Here she is in "Samrat Ashok" directed by K. B. Lall for the Bombay Cinetone.

DUGAL PICTURES.....*Presents* MAHAPARA *in*

"DO NAINA"

A Musical Social Drama

with :- ★ ANITA SHARMA ★ MIRZA MUSHARRAF ★ SURAIYA ZULFI ★ SADIQ ★ LALIT KUMAR & MAHENDRA

Story, Scenario & Direction

S. BHATIA

●

Produced by

G.CURIMBHOY

●

Music :

Mohd. Shafi

●

Dialoques:

Shevan Rizvi
(Shama fame)

●

Songs :

Tanvir Naqvi

Coming Attractions

(1) SHIKAST

(2) SULTANA CHANDBIBI

Chief Agents :

North :- **SURJIT FILM DIST.**, Rawalpindi.
South :- **DOMINION FILMS LTD.**, Bangalore.
C.P.C.I.:- **JAMNADAS LTD.**, Bhusawal.
Bengal :- **CENTRAL FILM CIRCUIT**, Calcutta.

For Particulars

DUGAL PICTURES

TRIBHUVAN ROAD, BOMBAY 4.

MURARI PICTURES PRESENTS
MERE BHAGWAN
A GREAT MUSICAL EXTRAVAGANZA
AN EPIC TALE OF RAJPUT HEROISM
NORTH AGENT
UPPER INDIA
PICTURES LTD.
LAHORE
HISTORICAL
CHITORVIJAYA
Ready for release :—
1857
Starring SURENDRA, SURIYA, WASTI
MENKA, SHAKIR, BENJAMIN, GANJU
SHYAM SUNDER ETC.
Directed by MOHANSINHA
OMER KHAYYAM
Starring
SAIGAL SURIYA
WASTI and Others
MURARI PICTURES

"Nek Pervin" Love-and-Revolver Muslim Romance!

Entertains, Bores And Offends.

In the belief that Muslim stories pay better nowadays, producers are giving us a number of such subjects these days. In their emotional and social fundamentals and also in their orthodox and reactionary approach to life, the subjects, whether Muslim or Hindu, seem to be identically the same. The only change appears to be in the costumes and names of the characters who bring in "Allah" as witness instead of "Bhagwan."

The story of "Nek Pervin" could as well have been written by our Daves and Dwivedis rather than by our Hashars and Qureshis. The only difference between the two seems to be that while our Daves and Dwivedis, being non-violent Gujratis, are scared of revolvers, our Hashars and Qureshis, being meat-eaters, use the revolvers to shoot the theme further every minute.

There is so much of shooting and revolver performance in "Nek Pervin" that one is led to muse whether our Muslims use violence constantly in prosecution of their emotional desires. Shaukat, the villain, kills quite a few people in trying to win Pervin and also employs goondas and gambles in between to prove beyond doubt what a perfect rotter he is

As our pictures are supposed to advertise our ways of life, we wonder whether we should accept "Nek Pervin" as an evidence of the commonly prevalent pattern of Muslim life in India How many Muslims in this country prosecute their romance with a smoking revolver in their hand?

We are afraid, the Muslim producers are misusing their opportunity by showing the Muslims of our country in rather a bad light. There is little to choose between the Muslim or the Hindu way of life and it is difficult to imagine that our Muslims become so violent in their approach to conventional matrimony.

The screen portrayal of Shaukat's character, therefore, constitutes a bad advertisement of our Muslims who, like others in the country, are struggling to be free from ignorance and bondage.

NEK PERVIN

Producers: **D. R. D. Productions.**
Language: **Hindustani.**
Story, Song & Dialogue: **Wahid Qureshi.**
Photography: **A. Ajmeri.**
Sound: **Kaushik.**
Music: **Feroze Nizami.**
Cast: **Ragini, Ullhas, Yakub, Yeshodhara Katju, W. H. Khan, Kumar etc.**
Released At: **Novelty, Bombay**
Date Of Release: **14th June 1946.**
Directed By: **S. M. YUSUF**

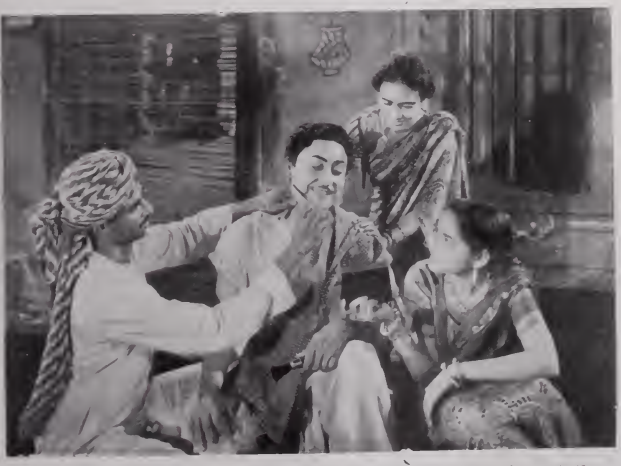
USUAL MARRIAGE TANGLE

The story of "Nek Pervin" is the usual marriage tangle in which two men simultaneously sigh for the single woman who has all the virtues in the world.

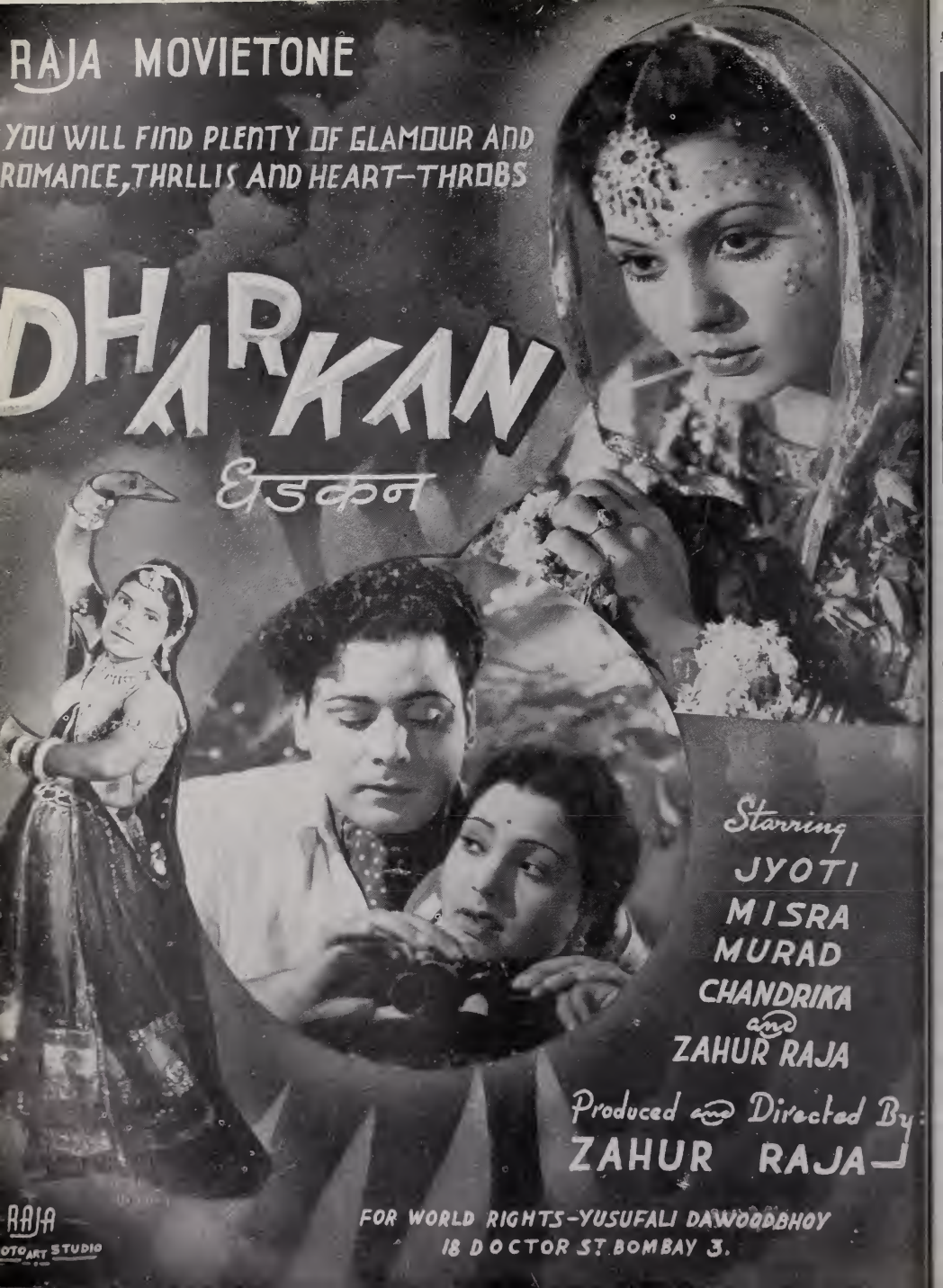
Afzal, a good but gay man, is the favourite of the elders as Pervin's future husband. But Afzal gambles and drinks and is led astray by Shaukat, the villain, and his gang of gamblers and desperadoes.

After the usual misunderstandings Pervin is married to Afzal and they are happy for a while. Shaukat is however out to ruin Afzal to get Pervin ultimately. Afzal is led to gamble and drink till he loses everything to Shaukat. Then a murder is foisted on Afzal and Afzal becomes a refugee from law. Pervin, now poor and helpless, has a child to support and somehow manages to exist with the help of Thasin, the trusted family servant.

Afzal is taken for dead. But he actually hits it off well in the city and becomes a rich man. Incognito he returns to his native town and finds his wife and child being persecuted by Shaukat. He now becomes the modern Monte Cristo and very soon gets his wife back, happy and smiling and the villain, of course, is given his dues.



When did Ashok Kumar grow a beard to need a barber? But there he is in "Eight Days". a social story of Filmistan Ltd


RAJA MOVIETONE
YOU WILL FIND PLENTY OF GLAMOUR AND ROMANCE, THRILLS AND HEART-THROBS
DHARKAN
धड़कन
Starring
JYOTI
MISRA
MURAD
CHANDRIKA
and
ZAHUR RAJA
Produced and Directed By:
ZAHUR RAJA
FOR WORLD RIGHTS-YUSUFALI DAWOODBHOY
18 DOCTOR ST. BOMBAY 3.
RAJA
OTO ART STUDIO

They drive Sushila Rani and her father (Bikram Kapoor) out of the village in "Gvalan" a social story written, produced and directed by Mr. Baburao Patel.

VERY POOR DIRECTION

In the story, there are many morbid situations in which Shaukat tries to outrage Pervin and manhandles her in the most brutal manner. He even tries to kill Pervin's child to force her to his wishes. Even a crook like Nabboo (Yakub) is moved to interfere and loses his life in consequence.

The scenes between Pervin and Shaukat are not such as to glorify Indian culture and are therefore highly objectionable.

Technically "Nek Pervin" is a very crude production. Though the sound recording is reasonably good, the photography of the picture is rotten throughout. The dialogue of the picture is quite forceful, but Qureshi's story development lacks consistency and imagination. The song compositions are common. The music is very poor and contains the usual wedding song without which no Muslim, it seems, can get married. The wedding scenes are unnecessarily long and boring and break the speed of the story. The direction of S. M. Yusuf is very poor. He couldn't do a single scene properly. The gambling scenes are absolutely unconvincing and the director fails even to establish the different locations of his situations.

KUMAR CATCHES THE EYE

From the players, Kumar, in the tiny role of a merchant, gives the best performance. He speaks the dialogue as it should be spoken. It is a pleasure to hear Kumar's diction on the screen. Yakub plays his usual goonda role in his usual slick manner. Ullhas plays Afzal, the hero, pretty well and because he is some sort of a Nawab we console ourselves with his outsized proportion. W. M. Khan belongs to the old school of actors who made faces with every word they said. In the role of Shaukat, Khan does his bit but bites his dialogue in the traditional Pathan manner of speaking.

Shakir gives a good account of himself in the sympathetic role of the family servant, Thasin.

Ragini plays the heroine, Pervin, and beyond looking the part, she hardly acts. In fact, she doesn't seem to have begun to act yet though she has been working on the screen for some years.

Yeshodhara Katju, our midget, plays a comic role as the shrewish wife of a briefless lawyer. She does it very well and, next to Kumar, excels others in the diction of her dialogue. This girl is fast becoming more than merely useful in such type of roles and would do well to seek only such parts which suit her typical talent.

In short, the picture, though crude, is partly entertaining and is likely to appeal to the masses.

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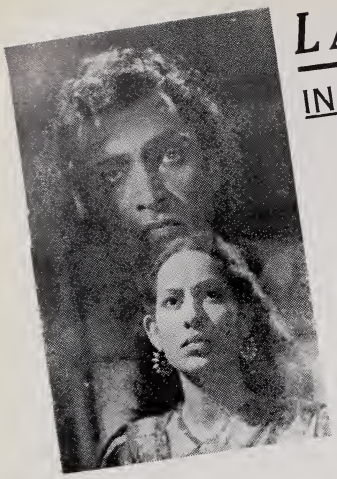

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WITH

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Direction & Screen Play:—
M. SADIQ.

SHAM SAVERA

Music:—
Pt. Amar Nath

Songs:—
MADHOK
☆

Story —
Chetan Anand
Dialogues:—
Kamil Rashid

For Particulars:— **J. M. R. PICTURES, 293A, Bellasis Road, BOMBAY 8.**

OUR REVIEW

"Room No. 9" Unsuitable Picture For Respectable Families!

Entertainment Poisoned By Social Vice!

This picture comes from Poona, the centre of Maharashtrian culture, the home-town of the late Lokmanya Tilak and a place where the Brahmins begin reciting the Vedas in the wombs of their mothers. It is produced by Mr. S. R. Rajguru, a Gandhi-capped Congressman without a stain on his khaddar shirt, coat and dhotic. Years in the motion picture business have not changed the simple, puritanic appearance of Producer Rajguru. But something seems to have gone wrong inside him. For, recently, he gave us "Din Raat" in which he showed us in what dirty stink the average motion picture producer is dyed. Probably he didn't include himself in this list and even if he did no one dare accept him as such seeing Rajguru's simple khaddar costume and his plain, unglamorous appearance without even a suggestive glint in his eye.

This khaddar-clad Congressman-producer has now given us "Room No. 9" shades more rotten than his "Din Raat". This is what we see in this Congressman's picture:

"ROOM NO. 9"

Producers: **Navyug Chitrapat Ltd.**

Language: **Hindustani.**

Story & Dialogue: **Shahid Latif**

Songs: **Nakshab Jarchavi**

Music: **Rashid Atra.**

Cinematography: **B. V. Dhavle**

Audiography: **C. S. Modak.**

Art: **Gondhalekar**

Cast: **Geeta Nizami, Shyam, K. N. Singh, Saroj Borkar, Dar Kashmeeri, Raj Bishwas etc.**

Released At: **Krishna, Bombay.**

Date Of Release: **15th June 1946**

Directed by: **VEDI**

a) In "Room No. 9", the story is thrown into a residential hotel called the "Nishat Hotel". In this hotel, there is an idiotic manager who pimps for his patrons or in other ways tolerates his business premises being turned into a veritable brothel where male guests are for a long time permitted to chase and annoy female guests and are ultimately given license and opportunity to outrage the modesty of the female guests. In this hotel, the servants are all crazy, and the management gives Hula dances with the girls wearing grass skirts and just enough to emphasize their nude figures.

b) The cooks in the kitchen of this strange hotel dress like French chaps and sing the following lines:

1. विस्की, विस्की, विस्की, विस्की, विस्की
2. शेरी, ब्रान्डी, रम, और विस्की पीलो मेरी जान
3. जानी वाकर पीकर देखो राइट है या रांग
4. बॉर्न एटीन ट्वन्टी स्टिल गोईंग स्ट्रान्ग
5. मद के रसिया ओ मतवाले-देर न कर
   साग़र को उठाले
6. रुकते नहीं हैं पीनेवाले-आग मिले या पानी

Line by line, this precious poetry means:

1. Whiskey whiskey, whiskey, whiskey, whiskey
2. Sherry, Brandy, Rum, and whiskey drink my pal
3. Drink Johnnie Walker to find out right or wrong
4. Born Eighteen Twenty still going strong
5. Oh drunkards, oh lovers delay not, lift the glass
6. Drunkards never stop—may they get fire or water.

Recruit Anusuia Krishnatray is a student of Art. She sings, dances and has worked in college dramas Address with "filmindia".

These two good artistes—Dixit and Mazhar Khan—make 'Sona' a great social story.

A. P. S. PARIKH PRODUCTION

Chitra Bharati Ltd. PRESENTS

BHANVAR

Directed by MADHUKUMAR PATEL

Starring

SHAMIM ★ BALVANT SINGH

NIRUPA ROY ★ MAYA DEVI

AMIR BANO ★ MAJID & MASOOD

Photography D. D. BAROT · Dialogues AHSAM RIZVI · Subject PARAKH

Music KHAN MASTANA Songs AHSAN · ALAM SHIAPOSH · SHEVAN

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VINCENT ROAD DADAR 14.

Recruit M. H. Nasim of 4 Club Road, Delhi, is 5' 8" and like every enthusiastic collegiate is anxious to get an opportunity on the screen.

This is the message Mr. Rajguru, our Congressman-producer gives to our people while his khadi-clad brotherhood is enforcing prohibition and shouting to the world to stop drinking. What has our beloved Prime-minister B. G. Kher to say about this?

c) In this picture, the hero, whilst running away from law runs into a filthy locality of prostitutes who clamour round him for his proverbial pound of flesh. Ultimately, the hero is pushed into a room by a young prostitute who unblushingly makes vulgar overtures and calls him to bed. The hero, who wants to be saved from the pursuing police, gives her money and his wrist-watch and is hidden on the roof till the police search the place and go away. After the departure of the police, the prostitute returns the hero's money and watch saying that in his sad plight the hero needed them more than she did. The whole sequence is too filthy for any decent person to see. It can serve only one purpose of pointing out that even the down-and-out gutter prostitute observes some basic principles in her profession and does not believe in making money anyhow while Congressman-producer Rajguru doesn't seem to mind money at any price. If that is the angle on this scene, our producers haven't much to brag about the social purpose of their work.

d) In this picture all the important characters possess revolvers and every one either uses it or threatens some one with it continuously. And the law of our land says that people need a license to possess a revolver. Without any distinction of sex, in this picture, the revolver seems to be as common as a lead pencil. Congressman Rajguru, however, doesn't show us the shop where all these persons got their fire-arms and in doing so saves our people from being criminals. Thanks, for the small mercy!

A CRIME STORY

The story of the picture is a crime-thriller in which Geeta, an heiress of a huge fortune, is in danger of losing her life at the hands of her greedy uncle who

SHAMIM, KAMAL ZAMIN
-DAR, N. KABIR
NAZIR KASHMIRI, GITA
BOSE, KAMRUNNISA &
BUTT KASHER
Shudia
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SHIKARPURI
written & Directed by, A. SHAH.
शिकारपुरी

employs Pratap, a crook, to do the dirty job.

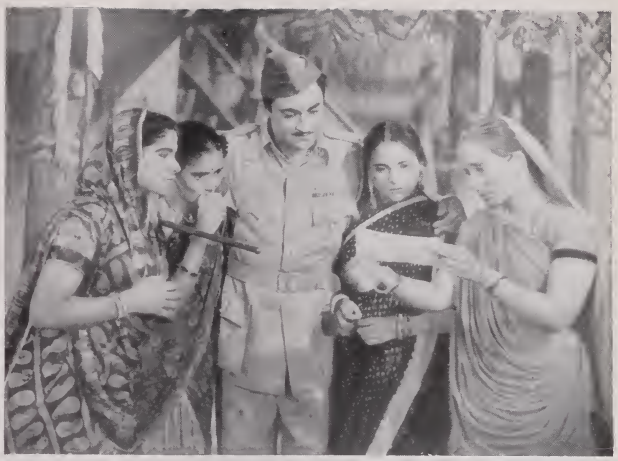
Geeta who is a ward of Barrister Premchand arrives at the Nishat Hotel in Poona where she is supposed to be escorted by Shyam, Premchand's son. The volatile Geeta suspects Shyam of being a crook without knowing his real identity and trusts Pratap mistaking him for Shyam. The usual thrills of kidnapping etc. follow and Shyam rescues her.

In the hotel, one Thakur Ajit Singh gets infatuated with Geeta and chases her like a demon from place to place. He has a mistress in Rani, whom, we subsequently discover to be the disgraced mother of Shyam.

The sex-dripping sequences continue and we soon see Thakur Ajit Singh shot dead in his attempt to outrage Geeta's modesty in her hotel room. Thinking that Geeta had shot the man, Shyam takes the crime upon himself and runs away from law. During this run, the prostitute incident, previously mentioned, takes place.

Very soon, however, Shyam is arrested and put on trial for murder and sentenced to be hanged mainly relying on the evidence given by Rani who doesn't know that Shyam is her own son. Barrister Premchand revives the case in the High Court and showing the photographs of Shyam to Rani, his disgraced wife, strikes in her the spark of motherhood and thus compels her to confess the crime of murdering Ajit Singh, goaded by frustration and jealousy. It ends well as usual.

Nigar Sultana, a new comer will be seen in "Shikayat", a Navyug picture.



Ashok Kumar is in the midst of young and old in "Eight Days" a social story of Filmistan Ltd.

Technically, this picture is rather poor in comparison with some of the previous pictures of Navyug. Photography is very poor while sound recording is careless. The dialogue is quite common and so is the lyric composition. The music is unattractive and fails to become popular. The story which is a common crime thriller, needed some intelligence and imagination to make it entertaining. As we see the screenplay, it has neither intelligence nor imagination in it. The sets are quite imposing, though rather crudely made.

RAJ BISHWAS IMPRESSES

From the players, Geeta Nizami shows an improvement in her diction of Hindustani in the heroine's role. But for the sophisticated role she is expected to play, she remains a bad miscast. Geeta's mannerisms are too crude and cheap to be accepted as the sophisticated gestures of an educated and cultured woman. Geeta, however, gives a good dance after the usual dancing-girl style.

Shyam has improved considerably over his previous performance in "Mun-ki-Jeet". He plays the lead in the story and does well most of the time, though it becomes rather difficult to believe that he is only 24 years old. K. N. Singh plays Pratap, the crook, and does pretty well without much effort. He has got the natural look for such roles.

From the rest, Raj Bishwas, gives a good and suitable performance as the father of the hero and though he hasn't much to do, he makes a very good impression in the final court scene.

Saroj Borkar looks hideous at best. The others are no good.

As an entertainer, the picture has no value at all either for the exhibitor or for the spectator. On the contrary, a filthy picture like this deserved to be banned by all decent people.

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Musical Score :- **HANUMAN PRASAD.**

Production Chief :- **KARAM CHAND.**

Songs & Dialogues :- **GHAFIL HARNALVI.**

Produced By :-

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OUR REVIEW

"Kurukshetra" Provides Splitting Headache!

A Disgustingly Stupid Film Concoction!

Shamli Makes A Good Impression!

Producer-director Rameshwar Sharma has produced some good pictures in the past. His "Kabir" was an impressive motion picture, while his "Kurukshetra" is just the other way about.

In "Kurukshetra" Sharmaji has tried to be intellectual and original but has ended by being stupid and boring. He wanted to harness the teachings of the Bhagwad Gita and turn them into a message for the present times. And while doing this he tries to ventilate his socialism, his ideas of well-applied patriotism and his notions about the obligations of a film producer.

With so many aims in view, the ideals get badly mixed up and "Kurukshetra" becomes another battlefield with the corpses of ambitions and intentions lying scattered all over the field.

As seen on the screen, Rameshwar Sharma's picture provides a splitting headache to one even with a bullet-proof skull. "Kurukshetra" is perhaps the most stupid film concoction of the past and the present ever seen on the Indian screen and as such becomes a dangerous 'entertainment' to people with tired nerves. If not warned, in time, the extreme boredom of the picture is likely to prove fatal in case of hypersensitive people.

A STUPID CONCOCTION

The story, which is a stupid concoction from the beginning to the end, opens with a film director persuading a social worker, Suvarnarekha, to work in his film, "Kurukshetra", which is planned to remove the curse of ignorance from the world and thereby provide a new design for living to the masses.

The film director Yeshwant Sinha, betrays missionary zeal for his purposeful pursuit and often behaves like a crank and sometimes even sheds a tear or two.

Now we see incidents from the Mahabharata beginning from the Draupadi Swayamwar. While many kings, looking kingly at least, fail to win the prize, the effeminate looking Arjun (Biman Bannerjee) comes along with delicate grace and a peculiar bedside manner and lifting the supposedly heavy bow, strings it and shoots through the dangling fish. It was supposed to be a test of strength and skill. With the help of Rameshwar Sharma, however, 'Arjun' wins 'Draupadi'.

Here we see "Lord Krishna", the human god who is supposed to have preached the Bhagwad Gita. We don't know who the guy is, but the way he looks we must admit that divinity in those days had an ugly face and so had the devotees, the five Pandavas. Dharmaraj looks like a dissipated eunuch, if a eunuch can be dissipated.

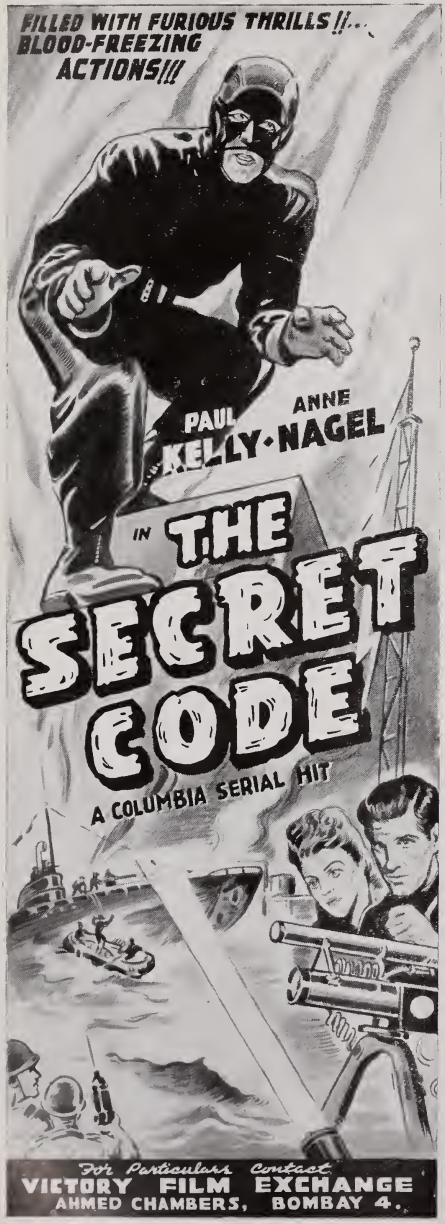
Another incident from the Mahabharata is of the dice-play in which the Pandavas lose everything including Draupadi. The picturization of this incident and its grim sequel is perhaps the most ludicrous attempt ever made on the screen. Draupadi is supplied with saris of different colours and Dusshasan pulls them out in

KURUKSHETRA

Producers: **Unity Productions.**
Language: **Hindi.**
Story & Dialogue: **Kamala Kant Varma**
Lyrics: **Jamil Mazhari**
Photography: **G. K. Mehta**
Audiography: **Mannalal Ladia**
Music: **Pt. Ganpat Rao.**
Art: **Charu Roy**
Cast: **Saigal, Nawab Kashmiri, Agha Muhamad Kashmiri. Shamli, Udwadia, Biman Bannerjee etc.**
Released At: **New West End, Bombay.**
Date of Release: **17th May '48**

Directed By:
RAMESHWAR SHARMA

Kanu Roy makes sure about Shobha in "Safar", the new picture of Filmistan



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Backbone Of Black Art

JADUI-E-PUTLI

ALL-STAR CAST

Speedy Spider

TOOFAN QUEEN

: Starring :

Fearless NADIA

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a manner that suggests that the whole affair was a nursery game.

Some more incidents from the Mahabharata without the final battle scenes, bring up the rear of the screen story, which remains intensely boring throughout.

RATHER A KICK

Now let us come to the supposedly intellectual phase of "Kurukshetra," for which Rameshwar Sharma probably expects a pat on the back. What he actually deserves is a kick in the pants for wasting so much precious celluloid in these days of shortages.

Interwoven with the mythological sequences is many a social sequence which is supposed to reflect the old wisdom of our mythology.

These sequences, which punctuate the story at tragic intervals, provide sermons about social maladjustments, academic solutions of our national problems, dissertations on what the masses need for their future weal and a 29-line hunger song surg by the heroine.

We see scenes in which a child takes some eatables from the film studio and his life is snuffed out by a hungry crowd. Then the mother carries the dead body across her arms and instead of weeping over her loss, as all mothers have done since they agreed to turn their wombs into cradles of new life, she goes to the studio and gives a lecture on social maladjustments. The heroine hears the sermon and feels like adding a few words of her own. So she takes the dead body across her arms and vomits her own bile. This effort, however, tires her a lot and she quickly transfers the dead to the mother, the corpse having served its purpose.

By this time the heroine has become a fanatic missionary. So she starts collecting money for the starving masses. She puts a ceiling of five crores on this fund and failing to collect the amount, starts a lottery with her body as the supreme prize. Now we see the rich Marwaris, of course of Calcutta, buying tickets by hundreds but the prize goes to a semi-mad idealist who sees impossible dreams about suffering humanity. At the very first meeting, the guy however dies at the feet of the heroine, but not till he has sung three good gazals.

The whole farce soon ends on some more painful dialogue in which the writer makes a brave attempt to explain his purpose and philosophy but by this time people are more in need of an ambulance van than an apology or explanation.

The story of "Kurukshetra" fails completely.

SPINELESS DIRECTION

As a motion picture, it is the most disheartening attempt, ever seen, to bring to the screen our old teachings in modern terms. The screenplay is stupid at best. The dialogue is unnecessarily long and pedantic. The philosophy of the story is laboured and rambles from its purpose. The photography is good in parts but the sound recording is not quite happy. The music is orthodox while the lyrical compositions are unnecessarily loaded with big words which make no sense. The mythological sets are good, but if the director had to take a running trolley shot from behind the seats of the kings in the Swayamvar Mandap, he should have had asked Charu Roy to finish the backs of the seats properly. The direction of the picture is spineless.

PERSONABLE SHAMLI

From the players, Saigal sings three gazals in his inimitable manner, and that is the only relief one gets in the picture. Biman Bannerjee looks a pretty delicate Arjun and one cannot believe that he could have ever handled the famous Gandiv.

Shamli, a new comer to the screen, plays the heroine. She has a cultured and personable appearance though her face has many sharp ends and her frame needs some upholstery. She will take some time to act but she seems to have the enthusiasm for it and should be more successful under better direction and if she improves her diction of Hindustani, which at present, strange to say, smacks of Maharashtrian phonetics. Her work in this picture is amateurish.

Well, "Kurukshetra", as an 'entertainer' for the masses, is a national menace and as such dangerous for public health. If it doesn't actually kill, it doesn't leave much life in you either.

Mazhar and Dixit are old friends but they part company in "Gold" and all over gold.

OUR REVIEW

"Ma Baap-Ki-Laj", A Boring Hotchpotch !

Suvarnalata Begins to Ape Nazir !

Produced under the "personal supervision" of Mr. Nazir, whose "personal supervision" is evidently supposed to stand for something, this picture has become an unbearably boring hotchpotch and it takes one all the strength of mind plus some spiritual fortitude to go through 10557 feet of tiresome celluloid.

Prabhulal Dwivedi, the literary twin of Mohanlal Dave, is hardly expected to give us any progressive ideas in his story. "M. B. Ki Laj" is therefore a naturally orthodox story which people have seen on the Indian screen, if not more, at least a thousand times.

THE HINDUSTANI WOMAN

Kamla and Bimla are two sisters, with an idiotic brother, all children of a rich widow. Bimla, the elder one, believes in love marriages while Kamla, the younger one, gives sermons about the traditions of Hindustani women.

The male part of the story is covered by Anup, the hero, son of Mukundlal, a rich guy with Gangoo, as his shrewish wife. Anup is the usual ideal man with ideals. There is another young hulk, Sharat, as a love-mate to Bimla. He is intended to walk across the screen with elephantine clumsiness, stopping only to kiss or giggle with love. Then there is Murari, a human cartoon, who keeps spitting love lyrics into the telephone receiver and sighing at other times to get Bimla.

With these characters and their characteristics, Mohan Dave's literary twin arranges a marriage between Bimla and Anup but Bimla runs away to marry Sharat the human elephant, leaving the old fogies of both sides in the danger of losing their family reputations. So Kamla, the good girl, steps into the vacancy of the intended bride but not without giving us a boring sermon about the duties and obligations of Hindustani women.

MA BAAP-KI-LAJ

Producers: **Hind Pictures.**
Language: **Hindustani.**
Story: **Prabhulal Dwivedi.**
Cameraman: **Dolly.**
Recordist: **Jilani.**
Music: **A. R. Qureshi.**
Cast: **Suvarnalata, Nazir, Jayant, Kusum Deshpande, Majid, Gulab etc.**
Released At: **Kamal, Bombay.**
Date of Release: **25th May 1946.**
Directed By: **NANUBHAI BHATT.**

This Hindustani-woman angle takes three-fourths of the dialogue of the picture and after some time we get so used to it that we know exactly the spot where Kamla will spit it out at us without provocation.

So while Bimla and Sharat start on their love-marriage adventure, Kamla becomes a model wife to Anup who can't believe his luck in getting such a prize wife. Now starts the old battle, which our Dave Dwivedis have perpetuated on the screen. It is the traditional Panipat between the bad mother-in-law and the cow-like daughter-in-law. Anup's mother starts goring the poor cow, who goes through a million compromises and between the usual sighs and tears lives to laugh at the end.

The mother-in-law, of course, loses the battle and she makes up for it all by a few words of repentance. The 'cow' does not, however, get all this triumph without appealing to Lord Krishna and making him a scapegoat in this traditional game of hide-and-seek. The 'cow' wins in the end and all go down on their knees before her in prayerful wonderment. And after this the soul of Prabhulal Dwivedi takes a short flight to heaven and returns back to his living carcase to write some more of that stuff to punish mugs like us.

STUPID DIRECTION

As a motion picture "M. B. Ki Laj" is as crude as they can make

Shamim carries looks and daggers and Ullhas looks poor meat before her in "Samrat Ashok" a picture produced and directed by K. B. Lall.

Geeta Bose and Shamim have a sad moment in "Shikarpuri" a comedy of Charolia Productions.

it. It looks a cheap production produced in a hurry. Sound and photography are uniformly bad. The music is rotten and so are the lyrical compositions. The dialogue is stupid besides being too heavily sprinkled with the "Hindustani-woman" complex and "Bharat" and its inevitable needs.

The direction is just stupid. The director, Nanubhai Bhatt, doesn't yet seem to know how a camera is to be used. His song takings are disgustingly amateurish.

SUVARNALATA'S MONKEY PERFORMANCE

From the players. Nazir gives quite a good and restrained performance as Anup and does not make as many faces as before. His "personal supervision" has, however, been deeply stamped on Suvarnalata, who has been otherwise quite a talented and versatile artiste. In this picture, as in "Leila Majnu", Suvarnalata apes Nazir in the diction of her dialogue, and in the expression of emotions. The result of this monkey-performance is disgusting. This woman creates a ludicrous effect when she begins talking with affected and melodramatic jerks and with eyebrows knitted in ever-changing shapes. If Suvarnalata is going to ape the scowling expressions of Nazir, she will soon cease to interest the critics of histrionic art. As it is, Suvarnalata looks a terribly tired old woman and she would do well to take some rest before she starts work on another picture.

Jayant walks like an elephant carrying his hulk and bulk as clumsily as he can. He speaks some of his dialogue pretty well but when he opens his mouth to sing a song, he looks just funny—too funny for words.

Gulab gives an excellent performance in the melodramatic role of the shrewish mother-in-law. She supplies both the plot and the humour of the play. In fact, she plays the most important key role of the story and does it well with the requisite exaggeration and emphasis.

Majid and Anwari do their bits pretty well.

In short, "M. B. Ki Laj" is a tiresome affair and in spite of its short footage the picture gives a long headache to the innocent spectator.

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(PHONE No. 26905)

WESTERN INDIA LIFE INSURANCE CO. LTD.,

SATARA.

AT HOME AND ABROAD

NOT AN INTERIM PLAN

Al Nasir, the once reported ex-husband of film actress Meena, is now reported to have married film actress Manorama of Punjab. We hope this union survives in Free India.

UNITED AGAIN

Report comes from Calcutta that Producer-director Modhu Bose ran to the rescue of his wife Sadhona and packed her off from a sick bed to a hill station for recouping. We hope the hill station is in the Congress Prohibition area.

ROWDYISM SCORES

Frightened by the rowdies amongst the Muslims of Bengal, the Government of Bengal has deleted scenes from "Hamrahi", a Hindustani film of New Theatres, on the grounds of, "alleging to injure Muslim sentiments."

MISGUIDED PATRIOTISM

The city of Calcutta has already taken the lead in building new theatres for the rotten product of the Indian film industry. Fifteen good theatres are under construction now and they will be soon dedicated to the waste produced by the Indian film industry.

SABU SPEAKS HINDUSTANI

Sir Alexander Korda's "Thief of Baghdad" was shown to the Indian troops during the Victory Parade in London with the Hindustani dialogue.

The lip synchronization of the Hindustani dialogue was reported to be so perfect that Indian troops were almost deceived into believing that Sabu, the elephant boy of Mysore, spoke good Hindustani. By the way "Thief Of Baghdad" was synchronized with Hindustani dialogue in London with the help of Indian students at Cambridge and Oxford.

THE WAITING GAME

The prices of stars have come down in India considerably if Chandramohan and Motilal are to be taken as the index of the times. There was a time when Motilal used to demand Rs. 75,000|- for a three months' contract; he is now reported to have signed at Rs. 15,000|- for a whole picture and goes to work in his own motor car without a fuss.

Chandramohan, the cat-eyed actor of the screen, is reported to be taking compulsory rest wondering how film contracts look like on the eve of India's freedom.

GOOD TIME AHEAD

It is said that journalist Ahmed Abbas will be proceeding to America with his lackey V. P. Sathe carrying the tins of "Dharti ke Lal". This is evidently to compete with the Shantaram and Jayshree combination going to America with "Dr. Kotnis". That is why, perhaps, the People's Theatre has issued a public appeal for a donation of Rs. 25,000|-.

Recruit U. Berry of 111 Ali Umar Street, Bombay 3, is 5' 9" and anxious to act. He speaks Hindustani beautifully.

DEATH OF LAUGHTER

Politely giving a day's start to Screen Comedian Sydney Howard, who died in a nursing home in London on 12th June at the age of 63, Charles Butterworth, famous film comedian, took flight to the other world straight from an automobile accident on June 13th and proved to the rest that thirteen was an unlucky number.

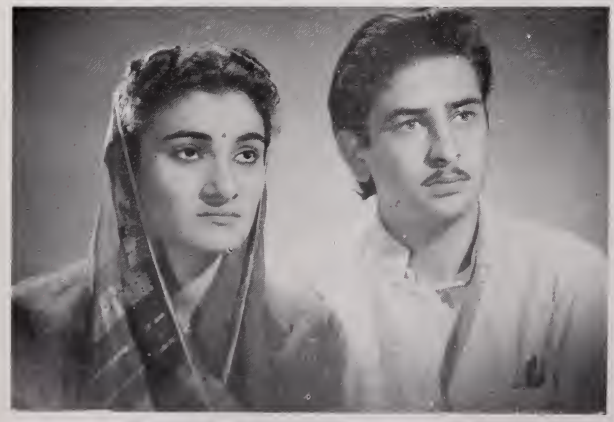
FILM BROADCASTS

Three Indian film people, Vijay Bhatt, Jamshed Wadia M.B.E., and Ezra Mir recently aired their views on the All India Radio about the Indian film industry. But as no one listened, we can't report what nonsense they uttered.

THRILL VS. THRILL

Madame Chua Swee Ying, a Chinese Theatre woman, is coming to India during September with her fifteen-year old daughter, Chang-Lei-Lei and a troupe of thirty Chinese artistes from Malaya.

The usual cultural hocus, "of bringing the two countries closer", has already been broadcast by N. Rajagopal, evidently a South Indian fellow, who has arranged the tour.



On the 12th May at Rewa, Raj Kapoor, our budding artiste, called Krishna his wife and a thousand people said "O.K." and blessed.

It is an odd combination—Sheikh Mukhtar and Husna—but there they are in "Bhookh" a social story of Rangmahal Ltd.

Madame Chua is already 'thrilled' about her Indian trip and in return Indians are expected to be 'thrilled' at Madame's appearance.

HULLO, BUDDHISTS!

Paul Zils, a Continental boy prodigy, who is reported to have grown into a man now, threatens to produce the story of Buddha. He has already given a few drinks to the local journalists and got them to warn Lord Buddha in heaven of the coming catastrophe. It will be a mercy on the Buddhists if Prodigy Paul does not begin acting the Buddha himself.

And the Buddhists in India shouted themselves hoarse when Indian producers wanted to produce the life of Buddha.

ONE MORE CHANCE

The first post-war international Film Festival will be held at Cannes on the French Riviera from September 20th to October 5th. Britain, Russia, Argentina, Canada, Mexico, Poland, Sweden, Czechoslovakia, France and America are expected to take part.

Though India is not mentioned, Hirlekar can rush with some tins and the judges will give a Courtesy Award in any case as this time the French organizers have decided that there will be a prize for every participating nation.

International prizes, however, will be given for the best documentary, cartoon film and also for the best actor, actress, scenarist director and photographer.

PRAYERS

The Eighth Annual General Meeting of the Indian Motion Picture Producers' Association, held on the 21st June, yielded the following Executive Committee: Mr. C. D. Desai (President) Mr. J. B. H. Wadia (Vice-President) and Rai Bahadur Chuni Lall, K. M. Multani, Kishore Sahu, C. J. Desai, C. J. Shah, R. C. Pandya, S. F. Hasnain and Anand Subramaniam as other members of the Executive Committee.

God bless the Indian film industry!

HANG HIM!

Kallanmiya Karimbux was arrested by the police and put up before the Presidency Magistrate on the charge of careless storing of films in a rivetting shop at Bapty Road resulting in serious fire and the death of eight persons and damage to two buildings—all on March 16th 1946.

We are waiting to hear the sentence. Kallanmiya should be hanged. He has killed eight human beings through negligence.

TWO MORE

"Bambi" and "Thief Of Baghdad" are not the only Hindustani headaches for the Indian film in-

A shot from "Jag Biti" a social story of Din Pictures, directed by Sadiq.

Charming and glamorous Tara Bell Bagai was taken to the altar by Ram Bagai (Filmindia's Hollywood Correspondent) and given a promise to love and be loyal. We wish the Indo-American alliance to be happy and glorious.

dustry. Charlie Julian (R.K.O.), the Canadian cow boy without the cow, tells us that he is dubbing "Tarzan And The Leopard Woman" and "King Kong" as two further headaches for the Lalls and Bhais of the industry. Now keep counting the money that goes out of our country.

COLLABORATOR

It is reported that Mr. Baburao Pai of Prabhat, who helped the foreigners to dub "Bambi", will be shortly flown to America under American auspices to meet Walt Disney. It wouldn't be surprising if a Hindustani unit is installed in Hollywood to give our tongue to the Disney Cartoons as a result of Baburao Pai's co-prosperity activities.

EDITOR AND STAR SECRETARY

It is now definite that early in the month of October, Editor Baburao Patel and Miss Sushila Rani, will leave for America to buy extensive printing machinery to give the readers a better and cheaper "filmindia". It is also reported that they have been specially invited to Hollywood as guests by two leading producers of America.

RITA'S ROMANCE?

Rita Hayworth, the girl with perfect lips and imperfect temperament, has given Hollywood a shock of its life by asking for a divorce from Orson Welles, who was once considered a genius amongst giants. No one verified this but Rita evidently doesn't think so and if Rita gets her way through Reno, the genius will be very much of a lone wolf for some time.

ON HIGH SEAS.

Producer-director V. Shantaram accompanied by his wife Jayashree and his intellectual guardian, Dewan Sharar, left on Sunday 28th July 1946 for Great Britain by an army transport steamer.

From England they will proceed to New York with the tins of "Dr. Kotnis" in pursuance of an attempt either to sell the picture to some Yankee distributor or to exhibit it at some theatres in America.

We wish them all luck.

MODIS ON THE MARCH

Many people are going to America these days on one excuse or other. One of the departures during August will be Mr. K. M. Modi O.B.E., of the Western India Theatres. He will be accompanied by his wife and later on followed by his brother Sohrab Modi and his wife, Mrs. Mehtab Modi.

We hope the Modi brothers bring a few good plans for some new theatres to replace their old stables in India.

UNCOMFORTABLE RUSSIANS

While British and Hollywood film technicians are still wondering about the three-dimensional film, "The story of Robinson Crusoe", the first three-dimensional Technicolor film is fast nearing completion in a Russian film studio.

The highly technical process is invented by Sergei Ivanov and those who have seen the rushes say that characters "almost walk out of the screen into the audience". That is rather an uncomfortable illusion. Isn't it? But it is always so with the Russians in all things.

THEIR OWN STORY

Film-actress Binota Bose, who attracted attention in her very first picture, "Hamrahi". is reported to have married Jyotirmoy Roy, the guy who wrote the story of that picture. Their future stories will now cry in cradles. We wish them all luck and plenty of little pipers.

HER POLITE DEPARTURE

The late Shrimati Rajkumari Shukla

We regret to announce the death of Shrimati Rajkumari Shukla, our well-known character-artiste. She died on Sunday, 14th July, at her residence in Bombay after being ill with cancer for some months.

The late Rajkumari Shukla who usually played shrewish roles with rare artistic abandon, was a sweet natured lady in private life. She had numerous personal friends and all of them are going to miss the pleasant humour and the shrewd wit with which the veteran artiste often entertained her friends.

Though people in the film industry have a short and ungrateful memory, "filmindia" will always remember with affection the numerous superb character-portrayals given by this great artiste during her brilliant screen career. May her soul find peace in another world.

DAWN OF SENSE

It is officially announced that the British Resident in Mysore has removed the ban once imposed on the exhibition of the film called "Pandit Jawaharlal Nehru's Visit to China and Burma,"

OUR REVIEW

'Shama' Presents A Good Story Idea!

Mehtab Gives Good Performance!

Wasti Ruins The Theme

The Minerva people usually take good story themes but very often fail to give us correct screen interpretation. "Shama" has a good story idea with the usual orthodox emotional halo surrounding the ideal Indian wife. The dialogue is forceful and thrilling and the story could have become a thrilling picture had it been correctly cast and properly directed.

The main character in the story is Nawab Jabbar on whose emotional attachment to the memory of his dead wife the entire theme revolves. This is a highly emotional role which requires polish, culture and an understanding of the subtle emotions of the human mind apart from a high calibre of acting talent.

By giving this role to Wasti, the producers dissipated all chances of the story becoming effective on the screen. Wasti can play only crude roles at best and to ask him to play a subtle role with a cultural and emotional background, as that of Nawab Jabbar, is like asking a crow to fly as high as the eagle. In this principal casting the producers lost fifty per cent of their battle.

SHAMA

Producers:	Minerva Movietone.
Language:	Urdu.
Story & Dialogue:	Hakim Ahmed Shuja.
Songs:	Shums, Ahsan and Shevan.
Music:	Ghulam Haider.
Photography:	S. D. Patil.
Recording:	D. Billimoria.
Cast:	Mehtab. Wasti, Abu Bakar, Prakash, Anwari etc.
Released At:	Minerva, Bombay.
Date of Release:	24th May '46
Directed By:	Adi Keeka, Abdul Majid and Rustom Khambatta

Veena goes Buddhist in "Samrat Ashok" a costume picture of Bombay Cinetone.

Though Mehtab gives a good account of herself in the role of Noor Banu, the heroine of the story, her elderly and seasoned appearance is not in harmony with the author's conception of his heroine. The story needed a much younger girl to bring home the pathos of her plight more eloquently. Though Mehtab acts well she fails to win the sympathy of the audience in the pathetic sequences.

Anwari acts the mother of Nawab Jabbar and in doing so hardly looks a dignified dowager mellowed by age and family traditions. This role has an importance in emphasizing the environment and atmosphere of the story, but Anwari looks too emaciated, crude and undignified in the role to make it convincing.

A COMMON PLOT

The wrong casting has affected the emotional presentation of the story and the story is nothing else but emotion. As a plot "Shama" is a common affair. Nawab Jabbar

It is a coy situation between Navin Yagnik and Munnawar Sultana in "Gold" a Mazhar Khan picture.

is worshipping the memory of his dead wife without knowing that she had been a woman of affairs. So when his old mother wants him to marry again he agrees very reluctantly with the mental reservation that he would never belong to anyone but to the memory of his dead wife.

Noor Banu, the new wife gets wise to the mental turmoil of her husband and adopts a behaviour to suit his moods. Very soon she wins him over but becomes a victim of a misunderstanding in her delicate state of prospective motherhood.

Nawab Jabbar soon drives his innocent wife out of the house and she goes through the usual vicissitudes granted to such unfortunate women. The artificial mist of misunderstanding soon clears and the climax is reached when the dead wife's misdeeds are discovered and the good wife is restored back into her husband's home and affections.

BEAUTIFUL DIALOGUE

As a motion picture, "Shama" is a pretty crude affair. It lacks the usual finish of the Minerva pictures. Both the photography and sound recording are pretty erratic. The editing of the picture is very faulty. The music of Ghulam Haider is pretty common. The dialogue is beautiful throughout, while a couple of songs are pretty well written. The screen play is rather sketchy and as such contributes to weaken the story. The direction is amateurish throughout both in technique and action.

From the players, Mehtab easily gives the best performance in the role of Noor Banu. She has a very sympathetic role to play and she does it very well. She steals every scene from Wasti from foot to foot.

Wasti, who is a poor actor, sadly fails in the role of Nawab Jabbar. He doesn't suit the role at all and gives a very crude and disgusting portrayal of a fine, emotional role. Wasti speaks his dialogue incorrectly and with the hateful Punjabi accent which kills the beautiful Urdu language of the picture. Part of the time, he shouts in a stagy, melodramatic manner and in spots where whispers would have been in harmony with the emotions of the situations, Wasti actually murders the delicate theme of the picture with his crude exhibition.

Anwari speaks well in the role of the mother but doesn't look the role at all. Prakash gives a good performance as Hashmat, the amateur blackmailer. He doesn't make so many faces this time as he used to before.

Chandabai, who is extraordinarily good in rustic roles, is made a lawyer's wife in this story. As such her performance remains rustic and fails to convince.

And yet in spite of numerous defects, "Shama" is not at all a bad time-killer. It has a story idea which should become popular with the masses.

Coming *Coming*

NEPTUNE FILMS, *Stunt Thrillers*

SILVER QUEEN

Produced & Directed by
RAJA YAGNIK

Starring
MADHURI
Navinchandra, Agha, Dalpat, Bhim, Sardar Mansur, Subhasini, Azim, Devasker & Munchi Thoothi

☆

A Social Stunt Thriller.

Under Production

BHARATI

WITH
AGHA, MADHURI.
Produced & Directed by
RAJA YAGNIK

and

P P P

Starring
Non-beatable
BHAGWAN
Directed by
BHAGWAN
Cast

P P P

TILASMI HEERA

Directed by
A. M. KHAN

Produced by
RAJA YAGNIK

Starring
Yeshvant Dave, Amina, S. Alam, Bhim, Dalpat, Mukesh Subhasini, Shanta, Azim, Mannan & Ansari.

☆

A Magic Stunt Costume Thriller

For Territorial rights apply:

NEPTUNE FILMS,

Naigaum Cross Road, :: Dadar, BOMBAY 14.

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

WISE SUGGESTION

"In most of the picture "palaces" of many big cities and towns, where I had a chance to go, I have seen that just after the interval, as soon as the lights are off, the main picture is started. Many people miss the scenes and even those who are sitting in the hall cannot pick up the sound due to the noise of the audience and the hawkers from the front stall. It takes a few minutes to settle the hall in perfect silence and during this time they may show trailers and other advertisements etc".

LUCKNOW *Murari Chandra.*

NEED HAS NO SEX

"Women who were considered to be a weaker sex have these days become one of the stronger sex. Every theatre you go to in Bombay you will find women standing in a queue for tickets, tickets and more tickets. They then give it to their males who are usually hawkers and sell the tickets at prices which are unimaginable. The men who wait in the queue for hours and hours find that they are where they were when the queue started to form. Shantaram advertises that every show has a full house. But when you go in you find the theatre empty and the tickets in the hands of the hawkers. Have women also taken to black-marketing? Strange is this world indeed!"

BOMBAY. *K. Ratnakar Rao.*

THANKS!

"Your remarks, regarding the maligning of our 'Insurance Industry', which is yet in an infant stage, in "Tadbir" and "Dhamki" in your June issue, are a timely warning to the unscrupulous producers in the filmline. If they don't take it seriously, I hope the popular ministries now in power would take a firm hand in curbing these subtle crimes against society.

"May I congratulate you, Mr. Patel, for your frank and outspoken reviews and commend your lead to the film industry if it is ever to develop on healthy lines"?

INDORE. C.I. *J. S. Ahluwalia.*

CARRYING SHAME OVERSEAS

"It is high time Shantaram should quit the film industry. All his four successive pictures, under the banner of Rajkamal Kalamandir, from 'Shakuntala' to 'Dr. Kotnis' have been utter failures. One of them may have created box-office records at Bombay and Lahore, but the pictures are so poorly produced and directed that they belie our expectations. Our hopes are shattered when we note that such rotten stuff comes from the same man who once gave us pictures like 'Padosi' and 'Admi'. India's ace director No. 1 Mr. V. Shantaram seems to have forgotten all that he learnt at Prabhat's.

"Dr. Kotnis" which was acclaimed and publicised as the best output of 1946 has failed to appeal to the audience. Its poor directorial and productional values, its hopeless make-up, and a poor technique really stirred my soul to pity and sympathy when I first saw it at Lahore.

"The pity is that Shantaram has a mind of dubbing it in English as well. Will he not put up a hopeless show before those Hollywood producers who produced pictures like 'Good Earth'? Shantaram should now take a lesson that popularity once won cannot last long unless it is given a few rejuvenating touches to wipe off the fast accumulating rust."

LUCKNOW. *G. N. Govel.*

WHERE'S KAPURCHAND?

"Before the war Rangoon had 15 cinemas of which some 3-4 theatres were showing Hindi and Tamil films alternately. Now, after the war, 10 cinemas are in ruins, and of the remaining 5 cinemas which are intact, 3 have been taken up by the military exclusively for their own entertainment, and 2 are showing Burmese and English films to the public.

"And about half of the people of Rangoon who are Indians have no Indian film shows for their entertainment.

"And only this week a Tamil stunt picture of some 10 years old named "Minnalkodi" is being shown to the public. The rates

Anjum, a new face in a new picture: "Dekhoji" directed by Walli.

Recruit A. M. Khan of 158 Chak, Allahabad, is 5' 11" and a sportsman. He would love to get a break on the screen.

A Line-up of Super Entertainers for 1946—47.

(1)

KHUSH NASEEB

Director:
VITHALDAS PANCHOTIA

Starring:
Padma Devi, Rukmini Devi, Vithaldas Panchotia.

(2)

RUT RANGILI

Starring:
Manorama, Al Nasir, Majnu, Zamrud Sultana, Subhasini.

Director:
ROOP SHOREY.

(3)

KHAMOSH NIGAHEN

Director:
MOTI B. GIDWANI

Starring;
Manorama, Pran, Al Nasir, Subhasini.

Contact:
Rai Saheb, Chandanmull Indrakumar,
LAMINGTON ROAD,
BOMBAY 4.

of admission for this old and mutilated Tamil trash are Rs. 1|-, 2|-, 3|- and 5/-; even at these high rates getting a ticket amidst the immense crowd looks like drawing a prize in the Derby Lottery.

"Such being the case, if some cinema enterprisers could speedily manage to start Hindi film shows, they are sure to reap a bumper harvest."

RANGOON. *H. A. Rahman.*

HOW MANY WANT THIS?

"Filmindia" is at present almost dealing with films 'produced' in India. I think it would be better if "filmindia" becomes a reliable guide to all films exhibited in India. As most film-fans among your readers do see foreign films as often as, if not oftener than, they do Indian ones, 'filmindia' becomes more a producers' paper than a fans' in India."

MADRAS. *A. Vedamurthi.*

DON'T WONDER! COME OVER.

"Tennyson has wisely said that 'the old order changeth yielding place to new'. But the Indian Film Industry seems to follow the principle 'Old is Gold'. The poor cinegoers usually see nothing new in Indian films. In picture after picture the same old faces bore them, the theme is either mythological or a boy-meet-girl affair and the songs, in tune as well as in idea, resemble old ones. Is it because Mother India has become barren in giving birth to new talent, new themes, new emotions and ideas, I wonder?"

COCHIN. *Miss Rasima Banu.*

HULLO, MANDANNA!

"The latest addition to our City theatres is "Rajkamal Talkies" which, though built on latest lines and with modern equipment, falls short in one important requirement viz., want of a good screen. The screen is too small to be useful. If this vital defect is rectified, I think, this theatre can be considered as an 'A' class one."

MYSORE. *H. S. Venkata Rao*

DEMOCRATIC EXISTENCE

"In vain, have many of us hoped and prayed for some progress in the South Indian Film Industry. Of course, South Indian film industry means "Tamil Trash-makers". Contrary to our expectations, it is disheartening to note that it is going down—down to the very end of its existence!

"Does it mean that this rotten Industry will never improve? Then, it should be finally liquidated, as, in its present form, it is an unwanted experiment.

"I venture to suggest that the South Indian Producers should be compelled to stop production, until such time as they convince the public that they have got the requisite qualifications and resources. Let the raw film, so saved, be evenly distributed for the production of good Hindi pictures This will go a long way to alleviate the present film-famine in India.

"It is true that something is better than nothing, but it is equally true that nothing is better than nonsense!"

BANGALORE. *N. S. V. Chalam*

FOOLS' MONOPOLY

"It is universally believed that experience makes people perfect. But it is an irony of fate that our film industry remains static. Even Shantaram, Chandulal Shah and Kardar, who, in good old days, presented some quality pictures, now repeatedly produce rotten stuff. On the contrary, a 'few of the new-comers gave us some good entertainment in "Hamrahi", 'Draupadi', 'Phool' etc. Still the IMPPA insist that no outsider should enter the film industry. But are they ignorant of the fact that most of the filmgoers wish some of them should quit the industry without robbing them of their hard-earned money?"

ERNAKULAM. *Ahamed Osman*

SAME HERE!

"After seeing many Tamil films I have come to the conclusion that the South Indian film industry is still in its absolute infancy and has not improved even a wee bit.

"It is my considered opinion that the directors and producers concerned with the production of Tamil films are uneducated and degenerated persons having no social or moral status at all! Or else, why should they dish out 'ideas' which only help to demora-

lize the cinegoers mentally and morally? It is a pity that each and every Tamil film should be produced in an 'immoral vein'! They are a menace to the intelligent cinegoers of today and reflect badly upon the general culture of the South Indians!"

CAWNPORE. *S. Dutta.*

AN HONEST SHOWMAN

"I had gone to the local Prabhat Talkies to see "Dr. Kotnis" on the very second day of its release, and was very much impressed by the excellent arrangements. Queues were formed for all classes and only one ticket was issued at a time. There was strict watch to see that there was no black-marketing in tickets. The result was that no person was disappointed and no one felt the usual hardships which attend a filmgoer who visits a picture in the first few weeks. Our thanks are due to the proprietor and manager.

"I wonder why the other theatres also do not make similar arrangements when they extract the same amount of money from us. Do they think it sufficient if they give tickets and exhibit pictures? I wish they were more humane."

MALLESWARAM. *R. N. Prasad.*

WELL DESERVED

"'Filmistan' has given us a really a new find in Miss Veera in their latest release 'Shikari'. Though she has not worked so brilliantly to justify her being titled as a 'Star', I must say that she has done her best. After all it is her first picture and with a little more of brushing up she will do better than those who feel proud to call themselves 'Stars' because of their necessity in the industry owing to the scarcity of faces.

"My congratulations, Miss Veera."

MADRAS. *M. E. Dinkar Rao.*

IMPOSSIBLE DREAM

"Can you please tell me why these old directors like Shantaram, P. C. Barua, Kedar Sharma etc. whose skill and intelligence have since lessened considerably, are still giving us unwholesome stuff at a break-neck speed? It is terribly vexatious and trying to watch these gentlemen wasting precious celluloid over rotten, insipid, putrid and depressing pictures like 'Dr. Kotnis', 'Ameeri', 'Chand Chakori' etc.; I think it is high time for them to retire from the silver screen peacefully. If they sincerely feel for the welfare of our Indian film industry they must 'quit' this precious industry immediately.

"I am afraid they will outlive their own fame and popularity of the past if they venture to make some more grotesque contributions to the screen. They should not degrade our industry any longer. They can work as assistant directors to the new ones to keep their own art alive and pulsating if at all they are keen on it."

Jwala Prasad Shukla
CAWNPORE.

IT'S ALL ABUSE

"I am horrified at the insane advertisement that is being done for 'Dr. Kotnis' that 'Their Marriage United 900,000,000 People'! Will you advise Mr. Shantaram and his Publicity Department that there have been many marriages in the past between Indians and Chinese and what counts is the purpose, for which Dr. Kotnis was sent by the Congress and sacrifice he did. Perhaps Mr. Shantaram's conception of Dr. Kotnis' visit to China was only to marry that Chinese girl and thus foster unity amongst Indians and Chinese. I feel the nation and the Press should not allow such abuse of an honest mission."

BEZWADA. *S. L. Nahata.*

CHEATING

"I had sent my man to purchase a copy of the June issue of 'filmindia' from the local Nigar Talkies, where it is sold under the management of the Manager, who, I believe, has some mutual understanding with Messrs. Advani & Co., your agents for Cawnpore. But when he brought one, I discovered that the 'Entry Token' for your Editor's Mail was missing from it. I was not able to even trace the spot where it was attached. I went to Mr. K. B. Grove, Manager, the Nigar, to get the copy changed but he refused to do so saying that the copy was practically useless to him as nobody would be willing to purchase it without the "Entry Token."

"Evidently, the Entry Token was skilfully removed and sold out in black-market by the unscrupulous hawkers who sell 'film-

Suvarnalata gives a well-behaved studio pose in "Sham Savera" a social story of J. M. R. Pictures,

india' inside and outside the hall. Duping the public in this dirty way is highly condemnable. Mr. Patel! It appears to me that these fellows deliberately take an undue advantage of the great demand and heavy sale of 'filmindia' in a very filthy manner and thus disrepute the very magazine. Do they wish to make money this way because they can't otherwise collect well through the cinema-shows?"

CAWNPORE. *S. Dutta Shukla.*

OUR OPPORTUNITY

"It is regrettable to note from your June issue that 'Bambi' the Walt (Micky Mouse) Disney cartoon feature is being dubbed into different Indian languages by R. K. O. Radio. In my opinion the process of dubbing a film into different languages is of great utility to the Indian screen because an Indian film has to face the enormous handicap of its linguistic bar. Too many languages are being spoken in this huge country. Further there is no 'lingua franca' for which reason our films have to suffer a great deal by getting divided patronage from the people. The Hindi or Marathi or Bengali or Tamil films have nothing better for the popular patronage and thus they get partitioned "runs" in different cinemas in different provinces.

"The clever resorting to this technique of dubbing their films in different languages by the American producers for commercial exploitation of their home products on the Indian soil is rather shameful for the Indian producers.

"I hereby take this opportunity to congratulate you for your criticism regarding this in your editorial of June issue and I venture to suggest that earlier the scheme is taken into hands by our Indian producers better will it be for the Indian film industry."

Ram Krishna Gupta.
RAMPUR STATE.

NO WHY?

"Recently I have had the chance or, I may say, the misfortune of seeing pictures like 'Chand Chakori', 'Mumtaz Mahal', 'Vish Kanya', 'Albeli' and the like. In most of the cases the stories were stupid and boring and they were repeated so many times with only a few changes here and there. It can be said here that the Ranjit have been the worst producers during all these years and one wonders why they produce such boring flops which provide the people only with headache and disgust."

Miss Savitri Devi.
RAMPUR STATE.

EXHIBITING JUNK

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SHALIMAR PICTURES (Poona)

"Prithviraj Sanyukta" went off the screen rather hurriedly. We wish better luck to Producer-director W. Z. Ahmed in his other two ambitious productions. "Mira", starring Neena, is more than half-way through and if reports are to be believed, "Mira" promises to become a big box-office success. "Shri Krishna Bhagwan", with an all-star cast, is almost ready for the Censors. In the meantime Producer Ahmed is getting the screen script of "Do Kinare" and "Rangila Rajasthan" ready.

SHAHZAD PRODUCTIONS (Bombay)

Producer Shahzada Iftikhar has signed down Actor Jagirdar to play an important role in "Veena" starring glamorous Veena, Ashok Kumar and others. To frame the acting talent of Veena, Producer Shahzada Iftikar has chosen a specially powerful story and the way the preparations for "Veena" are going on, we would not be surprised if "Veena" become an interesting motion picture. Rafiq Ghaznavi, it is said, has given attractive music for the picture. The picture is being produced at the Bombay Talkies Studios.

FILMISTAN LTD. (Bombay)

"Safar" featuring Shobha and Kanu Roy is waiting for its turn at the Roxy after "Subhadra". Director Dattaram Pai is busy with "Eight Days" starring Ashok Kumar and charming Veera.

"Shehnai" directed by P. L. Santoshi, who made a good impression as a director in "Hum Ek Hain" is a musical social with Indumati, Rehana, Rekha, Nasir Khan, V. H. Desai and Dulari in important roles. Kishore Sahu is producing and directing "Sindoor" in which he plays the hero opposite his wife. Cameraman Krishna Gopal has joined Filmistan and is working on the script of a picture which he will direct.

R. D. PAREENJA (Bombay)

"Sona Chandi" produced and directed by Mr. R. D. Pareenja has been censored and they say Mr. Pareenja feels like patting himself on the back for having finished a good picture in good time. He is waiting to release it at one of the Bombay theatres.

In the meantime, Producer R. D. Pareenja is in search of educated talent for the screen. He wishes to introduce a new educated girl in his next picture provided he can lay his hands on one

MAZHAR ART PRODUCTIONS (Bombay)

Hard-working and sincere, Producer Mazhar Khan is busy with "Sona" a social story with many a pathetic situation. Pandit Shiv Kumar has written the dialogue. "Sona" has many leading stars some of them being, Dixit, Mazhar Khan, Madhuri and Munnawar Sultana.

"Naiyya" has been completed and Producer Mazhar Khan is waiting to release it in Bombay.

AMAR PICTURES (Bombay)

Producer-director Baburao Patel has at last completed "Gvalan", a village romance, starring Sushila Rani, with Trilok Kapoor as the hero and Madhuri, David and Bipin Gupta in important roles. The picture is likely to be censored in a week's time and will be ready for release almost immediately.

PUNJAB FILM CORPORATION (Bombay)

Producer-director Walli tells us that "Dekhojee" has been completed. Mr. Walli must have worked very hard to finish "Dekhojee" in so short a time. And yet, he is not a man to rest. His next is "Sherazi" starring charm-

Munnawar Sultana makes "Gold" an interesting picture. It is produced by Mazhar Khan

B. R. Tandon and Urmilla have tea together—that's all—in "Baap" a social story.

ing Mumtaz Shanti. This picture has an Oriental background and in order to bring realism into "Sherazi" Producer Walli is planning to go to Arabia for the outdoors. Mumtaz Shanti will, of course, accompany him. We hope they come back.

J. M. R. PICTURES (Bombay)

"Sham Savera" featuring Suvarnalata and Wasti has been completed. Director Sadiq is reported to have made a good job of it and Producer Mohanlal Kapoor is optimistic about "Sham Savera" clicking at the box-offices.

BOMBAY CINETONE LTD. (Bombay)

"Samrat Ashok", that marathon production of Producer K. B. Lall, is still being shot at the Prabhat studios in Poona. Producer K. B. Lall has taken pains to make the battle scenes look realistic and he expects it to be one of the big historical pictures of 1946. "Samrat Ashok" stars Veena, Shamim and Sapru.

RAJA MOVIETONE (Bombay)

"Dharkan" has been completed and will be put before the Censors in a fortnight's time. "Dharkan" is a tragic story which is expected to move the audience to tears. The picture features Jyoti, Misra, Murad and Zahur Raja who has also directed the picture.

The world rights of the picture are controlled by Messrs. Yusuf Ali Dawoodbhoy.

JAYABHARAT PICTURES LTD. (Bombay)

Hanuman Prasad, up till now a music director, has become a motion picture director. His first assignment is "Rasili" a musical comedy with Radha Rani, Kanhaiyalal and Ramesh Gupta in the cast. The picture is likely to be ready very soon.

RANGMAHAL LTD. (Bombay)

Dr. Safdar 'Ah' has finished half of "Bhookh" featuring a new comer Husna. Others in the cast are Sheikh Mukhtar and Kanhaiyalal. Dr. Safdar 'Ah' it is reported, has given a forceful theme to his "Bhookh" and the early rushes of the picture, they say, have given the director good hopes of making it a successful picture.

The other two productions to be produced by Rang Mahal Ltd. are "Kisan Ki Gai" and "Haider Ali".

JOLLYMOOD FAIRYLAND (Jogeshwari)

"Jollymood Studio" is one of the film studios built after the war. It is owned by Mr. Raojibhai Patel and he tells us that it is well-built and fully equipped with all the facilities required for motion picture production. Independent producers who have no studios of their own, should not miss this opportunity of working in "Jollymood Studio". It is only a ten minutes' walk from the station and should not at all prove inconvenient to the producers.

UPRIGHT PICTURES (Bombay)

Director Rajendra Sharma has completed his maiden social, "Chahra" featuring Najma, Kamal Zamindar, S. Kapur, S. Nazir and others. The music is given by M. S. Mukhtar.

INDIAN NATIONAL PICTURES (Bombay)

Mr. Sadiq has been entrusted with the direction of "Dak Bungalow" after his success as a director in "Rattan". Song-writer Madhok is writing the lyrics and Mr. Mulraj Kapadia, the production chief, will help Mr. Sadiq to make a good job of "Dak Bungalow". The cast includes the popular Surraiya, M. Esmail and Gope.

CHITRA BHARAT LTD. (Bombay)

"Bhanwar" directed by Madhu Kumar Patel will most probably be released in Bombay in October. The picture features Shamim and Balwant Singh.

DUGAL PICTURES (Bombay)

Director Bhatia thinks "Do Naina" will catch the public eye. The picture features Mahapara, Anita Sharma and others. The paper work of "Shikast" is finished and the picture will go on the sets shortly.

Mr. Framroz Behramsha, the production manager of "Gvalan". His art lies in his tact which gave him a smooth running with Mr. Baburao Patel. He gets them there—things and people—in time and within means. Few people know how to do this in motion picture production.

MURARI PICTURES (Bombay)

Director Mohan Sinha has completed "1857" featuring Surraiya and Wasti even before he could release his ambitious picture "Omar Khayyam" anywhere.

Other two pictures under production are "Mere Bhagwan" a social story, and "Chitor Vijay" a historical subject. Both these pictures will be directed by Mohan Sinha.

K. ABDULLA PRODUCTIONS (Bombay)

"Hamjoli", starring Nur Jehan, Jairaj and Ghulam Mohammad is scheduled for early release at the Majestic Cinema in Bombay. Hafiz Khan has given the musical score. Producer K. Abdulla is now only waiting to find out whether "Hamjoli" will become as popular a hit as "Zeenat".

CHAROLIA PRODUCTIONS (Bombay)

"Shikarpuri" has been completed by A. Shah. Others in the cast are Shamim, Kamal Zamindar, A. Shah and Gita Bose.

Recruit M. E. Dinkerrao of 16 Shanmuga Mudaliar Str, George Town, Madras, is 5'11" and has had considerable stage experience.

RANJIT MOVIETONE (Bombay)

"Dharti" was released at the Royal Opera House after "Rajputani". The story of "Dharti", however, does not seem to have been appreciated by the public with the result that "Dharti" will not have a long run at the Opera House as was expected by its producers. "Moorti" starring Khurshid and Motilal and directed by Chaturbhuj Doshi will be released after "Dharti".

SUNRISE PICTURES (Bombay)

"Dhanwan" has been censored and the ever-energetic director V. M. Vyas is anxious to release his product to the public. It features Paro and Jairaj. "Pita Puttra" (Father And Son) is the next Vyas-Dave concoction and the filmgoers can expect the usual motion picture story which they have come to associate with Mr. Vyas and Sunrise Pictures.

RAMNIKLAL MOHANLAL (Bombay)

"Ma Baap Ki Laj" is doing good business at the Kamal and Broadway Talkies. The producers say that "M. B. Ki Laj" is likely to score a silver jubilee at Bombay. The picture features Suvarnalata and Gulab.

RAI SAHEB CHANDANMULL INDRA KUMAR (Bombay)

Director Moti B. Gidwani is doing "Khamosh Nigahen" for

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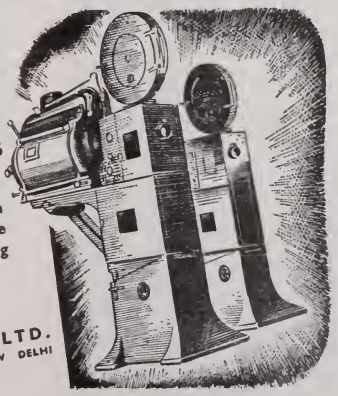

Shorey Pictures featuring a new comer Subashini. Director Roop Shorey has cast Subashini in "Rut Rangilee". Others in the cast are Pran and Veena Kohli.

RATILAL BROTHERS (Bangalore)

The rights for Shorey Pictures' "Shalimar" for the C.P.C.I., Bombay Presidency and S. India are controlled by Ratilal Brothers, Gandhinagar, Bangalore. The picture features Begum Para, Manorama and Al Nasir.

NAVYUG CHITRAPAT LTD. (Poona)

"Paroo", "Shikayat" and "Moti" are the next three pictures coming out of the Navyug Studios. We hope that their two recent box-office failures, "Din Raat" and "Room No. 9", have taught them to do motion pictures in the correct way. "Shikayat" has petite Snehapraba in the leading role and in Muslim costume. "Paroo" and "Moti" have Geeta Nizami as the main attraction.

MANSATA FILM DISTRIBUTORS (Bombay)

M. P. Productions' "Raj Lakshmi" starring Kanan Devi with Chhabi Biswas has been ready for release for a very long time. These distributors hope to release it in Bombay shortly.

NEPTUNE FILMS (Bombay)

"Silver Queen" and "Tilasmi Heera" are ready for release. Director Raja Yagnik is starting another social with Madhuri in the lead. Director Bhagwan will act in their next social thriller as well as direct it.

RASIK PRODUCTIONS (Bombay)

Producer S. Tharani is producing "Parda" with Dulari as the heroine and Maheshchandra as the director.

CENTRAL PICTURES (Bombay)

"Shahi Khazana" is ready for release. "Chamakti Bijli" another thriller featuring Sulochana and E. Billimoria is also ready to be released.

FILMDOM (Bombay)

"Golden Night" a thriller produced by Yusuf Merchant and directed by S. M. Raza will soon go on the sets.

PREM PICTURES (Bombay)

Mr. Jamu Patel and Mr. M. D. Baig are producing a Muslim social called "Kasam" (Oath). It will feature Prem Adib and Najma.

Kishori (Old name: Cuckoo) will be seen in "Sona Chandi" of R. D. Pareenja.

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Refresh Your Memory

The Indian film industry will improve only when film-goers pick and choose their entertainment. As long as fools keep on rushing for tickets, there is not the slightest chance of getting better pictures in future. The duty of every intelligent filmgoer is not only to stop seeing bad pictures himself, but also to stop others from doing so. For ready reference from month to month we shall be grading pictures as follows:—

***** (5*) Excellent, Don't miss. **** (4*) Very good. *** (3*) Quite good
** (2*) Tolerable. Entertaining in parts. * (1*) Rotten. Avoid.

Pictures reviewed in "filmindia" from January 1946

B

(1*) **"Bachchon-ka-Khel"** (Hindustani) (Ramnik) July '46 issue—social—"disgustingly demoralizing picture."

(1*) **"Ban Phool"** (Hindustani) (P. R. Productions) July '46 issue—social—"stupid and boring picture."

(2*) **"Bachpan"** (Hindustani) (Basant) June '46 Issue—social—"not a bad time-killer."

(1*) **"Bindiya"** (Hindustani) (Sun Art) July '46 issue—social—"disgusting and boring story concoction."

(1*) **"Bisvi Sadi"** (Hindi) (Bhavnani) Feb. '46 issue—social romance—"silly story—presents boredom in celluloid."

C

(1*) **'Chand Chakori'** (Hindustani) (Ranjit) March '46—social—"provides headache".

D

(1*) **"Dhamki"** (Urdu) (Pancholi) Feb. '46 issue—detective thriller—"stupid and tiresome."

(1*) **"Dhanna Bhagat"** (Hindi) (Ranjit) Feb. '46 issue—devotional social—"just another devotional hocus."

(2*) **'Din Raat'** (Hindustani) (Navyug) April '46 issue—Social—"not at all a bad time-killer."

(1*) **"Dr. Kotnis"** (Hindi) (Rajkamal) May '46 issue modern Arabian Night story—"a picture which deserves to be burnt in a public square."

(5*) **"Deewar"** (Stage) (Hindustani) (Prithvi Theatres) May '46 issue—a national play—"The world's best play."

E

(3*) **'Ek Din-ka-Sultan'** (Urdu) (Minerva) Jan. '46 issue—historical romance—"a picture worth seeing, at least for some good entertainment."

F

(2*) **"40 Crores"** (Hindustani) (Chandra Art) May '46 issue—social—"Quite a good time-killer with lot of slapstick."

G

(2*) **"Ghulami"** (Hindustani) (Shalimar) May '46 issue—propaganda social—"partially entertains without offending."

(2*) **'Ghar'** (Hindustani) (Sunrise) Jan. '46 issue—Social—"a good picture to see though it drags at places."

(1*) **'Gouri'** (Hindustani) (Ranjit) April '46 issue—Social—"is boredom in celluloid".

(1*) **"Grihalaxmi"** (Bengali) (Bharat Laxmi) June '46 Issue—social—"just another stinker."

H

(2*) **'Hamara Sansar'** (Hindi) (Prakash) March '46—social—"theme overplayed for screen purposes.'

K

(1*) **'Kalankini'** (Bengali) (Indrapuri) March '46—social—"picture should be scrupulously avoided".

(2*) **'Kaise Kahun'** (Hindustani) (Pancholi) Jan. '46 issue—Social—"is not such an awful time killer."

M

(2*) **"Mazdoor"** (Hindustani) (Filmistan) July '46—issue—social "presents purposeful theme."

(2*) **"Mouchakey Dhil"** (Bengali) (Rupasree) June '46 issue—social—"unusual picture but no appeal for masses."

We have too many brides in Indian pictures. Here is one more—Jyoti in "Dharkan", a Zahur Raja picture.

N

(1*) **"Nai Ma"** (Hindustani) (Prakash) May '46 issue —social—"boring and spineless story."

P

(2*) **'Paristaan'** (Hindustani) (Acharya) April '46 issue—Social comedy—"not a bad entertainer—frothy comedy."

(1*) **"Pather Sathi"** (Bengali) (Aurora) June '46 issue—social—"not worth bothering about."

(2*) **Prabhu-Ka-Ghar'** (Hindustani) (Ranjit) April issue—Social—"carries further Ranjit traditions."

(1*) **"Prithviraj—Sanyukta"** (Hindi) (Shalimar) June '46 issue—historical—"10999 ft. of boredom."

R

(3*) **'Rattan'** (Hindustani) (Jamuna) March '46—social—"not at all a bad entertainment."

(1*) **"Ratnavali"** (Hindi) (Amar) Feb. '46 issue—mythological —"a waste of time and money."

(1*) **"Rukmini Swayamwar"** (Hindi) (Pradeep) June '46 issue—mythological—"gives an incurable headache and should be scrupulously avoided."

S

(2*) **"Sat Number Baree"** (Bengali) (M. P. Productions) June '46 issue—social thriller—"nothing great, just entertaining."

(1*) **"Santaan"** (Hindustani) (Janak) June '46 issue —social—"picture more to be avoided than to be seen."

(2*) **"Shikari"** (Hindustani) (Filmistan) Feb. '46 issue—propaganda social—"thin story material, well framed."

(3*) **"Sharbati Ankhen"** (Hindustani) (Wadia) May '46 issue—social slant—"a fine entertainment for city audiences."

(2*) **"Sohni Mahiwal"** (Hindustani) (Jayant Desai) May '46 issue—folklore—"entertains in parts and drags at other times."

(2*) **'Song of Desert'**—(Urdu) (Jagriti) March '46—costume phantasy—"speedy thriller for masses."

T

(2*) **'Tadbir'** (Hindustani) (Jayant Desai) Jan. '46 issue—social—"tolerable in parts."

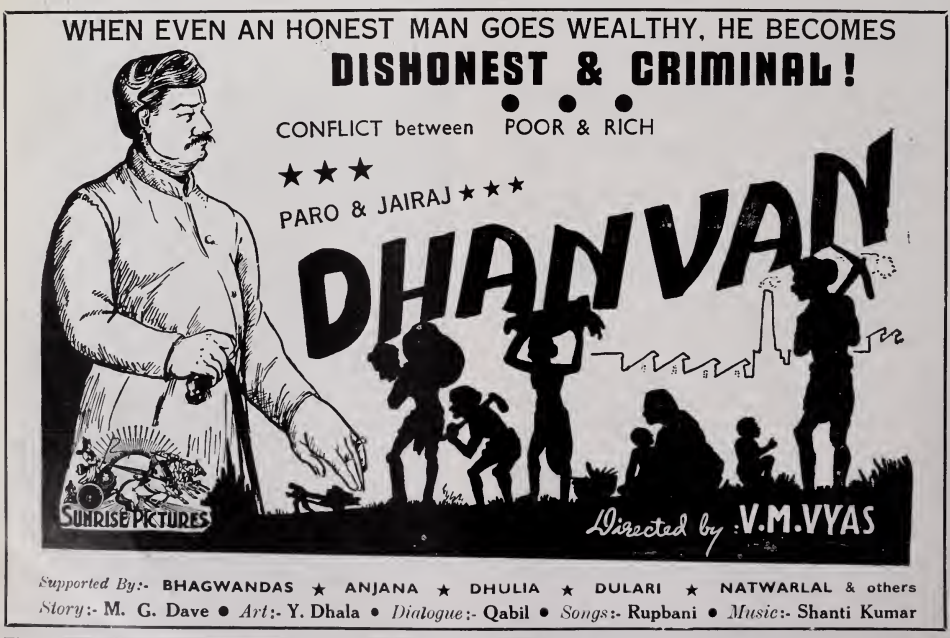
(1*) **"Takrar"** (Hindustani) (Art Films) June '46—issue—social—"waste of celluloid."

V

(3*) **'Veer Kunal'** (Hindi) (Kishore Sahu) Jan. '46 issue—historical—"is a picture more for the intellectuals than for the masses."

Z

(3*) **'Zeenat'** (Hindustani) (Eastern Pictures) Jan. '46 issue—social—"a picture worth seeing though presents popular emotional theme."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